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THE COSTUMES OF EASTERN EUROPE

THE COSTUMES OF EASTERN EUROPE

by

MAX TILKE

With 96 Plates
in colour

ERNEST BENN LTD. / 8 BOUVERIE STREET
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PREFACE

THE history of costume in Eastern Europe is practically unexplored up to the present date. Discoveries made in the tombs of the Bronze and Iron Ages, as well as in those of the Merovingian Period supply us with a certain amount of data for Central and North-Western Europe. At least some of the originals of these periods make it possible to recognize the pattern and type of the garments. But there are none of these auxiliaries for Eastern Europe. For this district the only data we have are fragmentary remains of garments and a few meagre pictorial representations. It is only because clasps are frequently found in the graves of the East European Bronze Age, together with arms, buckles and other ornaments, that we may conclude that the garments consisted of unsewn pieces of material. These were either fastened on both shoulders with double fibulae connected by pendant chain ornaments or with a single clasp on one shoulder, or also pinned over the breast. The representation of Dacian or Sarmatian figures, as well as those of the Danube peoples on Roman reliefs confirm this view. On the other hand, representations of Scythians with other garments, namely tunics and trousers, are found on bronze vessels taken from Russian graves belonging to the Greek period.

What we cannot determine from the few monuments is the cut of the garments, which was certainly different with each nation. Now Eastern Europe had been disputed territory for centuries. Sovereignty alternated between Byzantines, Slavs, Finns, Scandinavians, Huns, Avars, Magyars, Mongolians, Tartars and Turks — and the costume also alternated with sovereignty. The native dress of the people was replaced by something new. Thus the history of the East European costume is at the same time a contributary document to ethnological history for those who know how to read the characteristic signs.

I endeavoured in my works "Orientalische Kostüme in Schnitt und Farbe" and "Studien zur Entwicklungsgeschichte des Orientalischen Kostüms", published in 1923, to give an idea of the way the clothes of the Oriental people are cut, as well as to determine the typical form which is repeated and spreads with the various cultural circles. The present volume aims at something similar. It presents the typical forms of costume in Eastern Europe, and hence makes it possible to distinguish between the different patterns, as for instance the cut of the Slavic shirt from the ancient Byzantine and Finn shirt. In this manner many a gap in the history of costume may be filled and our conceptions enlarged. My work cannot claim to assemble all existing, to say nothing of all former, types of garments. As it is, my chief aim is to offer fashion artists and dress designers new inspirations. I have especially selected such costumes as make for this both by their colour effects and artistic cut.

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For the sake of a better comprehension I have added a number of small draped figures in order to show what the dresses — usually spread out on a scale of 1 : 10 —

look like on the body. The faces of the figures are usually only slightly indicated or omitted altogether. In this I followed the example of the Hamburg Ethnographic Museum. In the letterpress I have drawn attention to the relationship of the various patterns of the garments which distinguish individual types and show historical development as much as possible. In indications of origin I have not taken present political frontiers into consideration. I have left the definitions unchanged as I found them in the museum lists. Finally I have much pleasure in fulfilling the agreeable duty of thanking all the scholars and directors of museums who considerably facilitated my work in connection with the reproductions by their kindness and help. Special thanks are due to Professor v. Le Coq in Hamburg, Dr. Madarasy of the Budapest Ethnographic Museum, Professor Caroly Csányi of the Budapest Arts and Crafts Museum.

I should also like to express my gratitude to Dr. H. R. Bossert of Messrs Ernst Wasmuth for his generous help in the preparatory work of this volume.

Max Tilke

Berlin 1925.

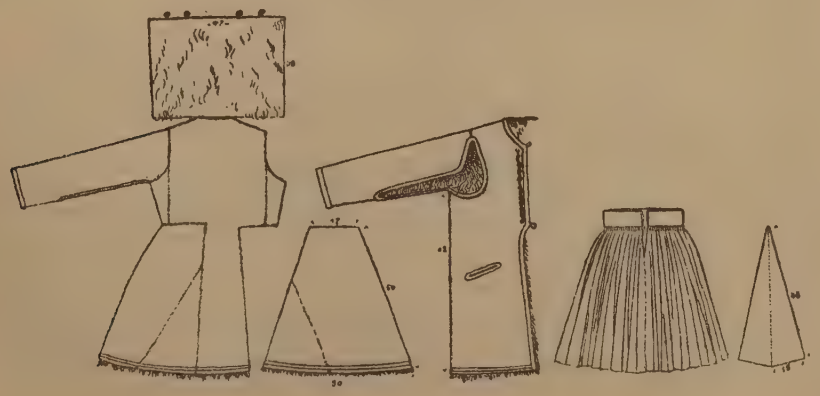
DESCRIPTION OF THE COLOURED PLATES

GREECE.

1 Neo-Greek male and fermale costume from the surroundings of Athens. The chief elements of the women's costume are the long shirt, richly embroidered along the edge of the sleeves and lower hem, and the felt-like sleeveless surcoat. They are worn throughout the Balkan Peninsula by the women, the cut being nearly everywhere the same. But the ornamentations differ more or less according to the taste of the various peoples. A short blue jacket with half-long sleeves (called sokárdi) is worn over the shirt. It is girded with a cloth belt at the waist. Besides the head-cloth or shawl, aprons are frequently worn. The men's costume corresponds in its main lines to the short tight Turkish attire, often met with in Bosnia, with the exception of the wide trousers, which are mostly replaced by a peculiar kilt, called the fustanella, originating from southern Albania. The fustanella is always made of white shirting. It consists of a broad girdle with a gathering cord. On the lower edge of the girdle 47 triangular double pieces of fabric are gathered.

The men's costume is completed by a weather-cape ("Capotte") made of clipped goat hair-skins. The smooth side of the cloth is worn outside and is edged with white braid. A rectangular shoulder collar is attached to the neck-opening. This can be worn over the head and buttoned so as to form a cowl. The Arnauts also wear a similar cape called "Akluka Kèbèci". Indeed, the Arnaut dress served as a pattern for the neo-Greek national costume.

The Plate shows the pattern of the grey weather-cloak and fustanella after the original in the Hamburg Ethnographic Museum.



GREECE.

2 Garments belonging to a modern Greek's suit. Jacket, waistcoat and leggings are made of dull-blue cloth and embroidered with crimson silk cord. The shape of the jacket is Turkish; it is lined with a sky-blue moiré-like silky stuff; the lower-sleeves with olive-green silk. This jacket is worn by all Balkan peoples, as well as in North Africa. The shape is obtained by shortening the Turkish surcoat ("djubbeh") from below to over the hip. This short jacket is not an ancient Turkish garment. It must have been introduced in recent times, for it is not found in costume pictures before the end of the 17th century.

The jacket reproduced here has sleeves attached which are pointed in the Persian-Kurd manner. But the modern Greeks prefer to wear them open down the whole front, and only button them over the lower-arm and wrist thus leaving the white shirt-sleeves exposed to view. The waistcoat is done up by means of buttons and loops. Along the lower part, where it is closed, it has the characteristic southern Albanian jagged edgings made of cords sewn closely together (*cf.* Pl. 120). As it is also provided with lacings down the back, it can be worn without a jacket.

The leggings are richly corded and have also bunch-like projecting cord-edgings on both sides. They are closed by lacing which passes through brass eyes in the back seam.

The red woollen cap (fez) is usually high and often has a very large long silk tassel suspended from a string in the middle.

Original in Max Tilke's Collection.

GREECE.

3 Sleeveless surcoat for women from the district of Athens. The coat is made of thick felted woollen fabric and embroidered with very coarse black-brown and varicoloured blue silk threads. Like all these surcoats worn by Balkan women, it is not lined and the stitches of the embroidery are plainly visible on the inside. On the breast-seam a piece of brocade is let in.

The two short flaps on the front lower hem are characteristic of women's garments in this district. Right front view; left back view; and in middle a side-piece, as well as embroidery detail.

Original in the Hamburg Ethnographic Museum.

ALBANIA AND BOSNIA.

Men's Garments.

4 Gala costume of Bosnian nobleman. This ornate suit, richly ornamented with gold cord, is made of fine blue cloth. The elongated sleeves of the short tight jacket are lined with red woollen material or silk. The body is wrapped in a long silk shawl passing round it three times, and covering the lower part of the under-jacket or sleeve-waistcoat which is done up cross-wise in such a manner that one side projects over the other. The trousers, wide at the top, end below in the leggings. These are made to fit tight over the calves by means of hooks and eyes. A dark red fez of modern shape is worn on the head. After a figure in the Provincial Museum, Seraievo.

Suit worn by an Albanian in Prisren, consisting of wine-red cloth trousers embroidered with black silk cord (ending, as with the Bosnians, in leggings), an under-jacket made of striped half-silk with long sleeves, a waistcoat with straight opening and a sleeveless under-jacket edged on the hem with ornamental buttons. A wallet-like belt is buckled over a woollen loin-cloth. After a figure in the Hamburg Ethnographic Museum.

The costumes of these two figures on this plate are a striking contrast to the older Turkish costume which is distinguished by the length of the garments which consist mainly of a belted kaftan and a wide over-garment. If the long kaftan, under which wide baggy breeches were worn, was in the way in running, the skirts were simply tucked in the belt. Turks are still depicted dressed in this manner in the 18th century engravings. The short garment of the modern Turks seems to have developed from another which may have originated in Asia Minor. What has caused me to presume this is the picture of a marine ("leventi") recruited in Anatolia. He wears a shalwar reaching to the knee, a waistcoat, a jacket reaching to the belt and jacket with hanging sleeves thrown over his shoulders. The picture was in a book by Mons. de Ferriol, printed in Nuremberg in 1719. He was French ambassador in Constantinople 1707—1708, where he had Turkish types drawn from life.

The following Plates showing the single garments, together with the letterpress, will deal in detail with the costume of the Balkan peoples.

ALBANIA.

Men's Garments.

Richly ornamented over-jacket with hanging sleeves ("tchepken"). The hanging sleeves are of blue cloth, lined with light red woollen material and embroidered with gold cords. They are sewn on a little jacket which is also lined with red material and ornamented with gold cord sewn onto silver fabric. 5

The loose hanging sleeves attached to the long upper-garments have long been characteristic of Persian and Turkish costume, and thus they have also been retained as an integral part of the upper-garments of the modern Turkish short costume. The Kurds and Syrian cavasses favour similar over-jackets, but wear them with the long wide shalwars.

Under-jacket from Durazzo with vertical, straight opening and ornamental buttons along both sides. It is made of the coloured kaftan material so popular in Albania, and embroidered with black and gold cord and lined with ramie.

The lower ends of the sleeves of both garments end in points or flaps. These are additions which are found in particular on Persian jackets and accord with Persian taste.

ALBANIA

Men's Garments.

Under jacket ("anteri") closed in front in the same way as the djamadan (which is always sleeveless); of coarse striped half-silk and ornamented with black silk cord. The djamadan represents the type of a double-breasted jacket and may be traced to the Mongolian types of garments which have been worn in India since the time of the Mogul Empire; it may also be traced to Tibetan forms.*) It is nothing more than a Mongolian-Indian garment reduced in length; *i. e.,* of which a part is lacking. 6

The waistcoat, with a straight opening ("yelek"), is a counterpart to the djamadan. The one on our plate is of red cloth, and, as is usually the case, provided with black silk cords and buttons covered with a woven fabric. The sleeves are of another material made to suggest that the usual under-jacket (the mitan) is worn under the yelek. The decorative motif along the straight opening may be found on earlier Mongolian garments. Both types of garments can be proven to be elements of

the Seldjuk costume, that is to say in their unshortened form, as depicted on a stone relief dating dating from the 13th century in the Konia Museum.

Originals in the Hamburg Ethnographic Museum.

*) *cf.* my "Studien zur Entwicklungsgeschichte des orientalischen Kostüms". E. Wasmuth, P. 16.

ALBANIA.

Men's Trousers ("potur") from Prisren.

7 The trousers are of red-violet cloth embroidered with silk cord, the gathering-seam is of calico. They are a mixture of the southern Slavic and Turkish type of trousers (*cf.* Pl. 17). The upper edge is puckered at the gathering seam in front and behind into two pleats which narrow the trousers and make them more sloping. The opening of the lower parts of the leggings are closed by hooks and eyes. Below on the left is a reproduction of a flat felt cap, worn by men.

ALBANIA

8 Women's surcoat in the shape of a Turkish binish; cloth with sleeves partly slashed on lower edge. The hems are ornamented with Caucasian black-gold braid. The collar has relief embroidery and is underlined with red cloth. The garment is the type of the long Turkish upper-garment which is also worn by men, particularly scholars and priests, but more plainly decorated, *i. e.* without the coloured large flowered calico lining and gold cord edging. They wear it over the striped entari which is girded with a cloth shawl.

Original in the Budapest Ethnographic Museum.

ALBANIA.

"Dolama" Woman's Cloth Surcoat.

9 It is cut in the shape of the "djubbeh" with a back gore narrowing towards the lower part and the slanting side-piece, but has open sleeves, the edges of which are only sewn together in a width of 6 cms at one place, namely the lower arm or wrist. The seams are ornamented with black-violet silk and gold cord. There are buttons on the chest as well as on the front of the lower open sleeve edges which are decorated with coloured braid. The upper part of the garment (not the sleeves) is lined with ramie; the lower part with red calico. Inside, in the middle, there is a waist-band. This garment is also worn by men, especially in Scutari, over the usual Mohammedan short garment with fustian (fustanella) and leggings, together with a red fez with large tassel ("pueskuel"). The cloth djubbeh is the upper-garment worn with the long Turkish men's garb, but as such the sleeves are always without slits.

Original in the Budapest Ethnographic Museum.

ALBANIA.

Woman's Garment from Krekornita, District of Reka.

10 This garment is a combination of a jacket and skirt. The material is cloth. The jacket, which reminds one of the shape of a Turkish djubbeh, is ornamented along the seams, back and sleeves with gold cord and braid, and along the neck line with buttons as well. The cord is partly underlaid with pieces of red cloth. The upper part is lined with calico, the sleeves with red silk. The skirt, about 4 metres wide, as well as the fustian, consist of many single parts, of which always two form a section, edged with a red woollen cord. The folds of the skirt are prevented from falling apart by means of stitches passed through them.

Original in the Hamburg Ethnographic Museum.

ALBANIA.

Women's Garments.

11 Woman's costume from Janina, consisting of shirt, Turkish shalwar of blue silk with gold cord decoration, small jacket with hanging sleeves, a long entari, also of blue silk, with hanging sleeves

and a sleeveless surcoat embroidered with gold cord and a large blue-silk tassel. A striped silk shawl is wound round the bodice.

Indoor-dress of a Scutari girl. A long shalwar of ancient Turkish cut is worn over the shirt. A cloth belt is worn round the waist. The upper part of the body is covered by a short djamadan-shaped jacket with sleeves; over this a red velvet sleeveless upper-garment with gold cord is worn.

Both the following Plates show distinctly the cut of these surcoats.

The figures were drawn with the aid of photographs in the Lipperheide State Costume Library, Berlin.

ALBANIA AND TURKEY.

12 Gala surcoat for women, in the shape of the Turkish djubbeh, but unlike this, it has open hanging sleeves lined with yellow taffeta. This beautiful garment (lined with coloured printed calico) is made of red velvet. The seams and hems ornamented with silver and gold braid. The lower front corners and sleeves trimmed with gold cord. Ornamental buttons sewn on the neck line hemming. The rich cord trimmings on Turkish garments, like the short costume, cannot be found on older illustrations. Ornamentation is mostly limited to cross braiding over the breast developed from the Mongolian fastening motif (frogging) still met with in China, and also introduced in to Russia, Poland and finally Western Europe, where it played a great rôle in military uniform. Besides this the fabrics of which the ancient garments were made were already richly patterned. They were mostly beautifully coloured brocades (*cf.* Pl. 37).

Original in the Budapest Ethnographic Museum.

ALBANIA.

Sleeveless Gala Upper-Garment for Women.

13 This garment, like the former, is of red velvet and lined with printed cotton. The skirt-like enlargement of the lower part, which is semi-circular, is peculiar. It can be traced back to a Persian Tatarian motif. The ornamentation is nearly the same as that of the above-mentioned garment, with gold braid, cord and ornamental buttons on the thorax-hem.

In order to show the joining of the front and back parts better the sidepockets of the front part are drawn on the back part.

Original in the Budapest Ethnographic Museum.

ALBANIA

Parts of Dress worn by a Malissor Woman from the District North of Scutari.

14 Brown felt-like unlined woollen fabric. The sleeves trimmed with cloth pieces edged with white and coloured cord. On the pointed ends of the sleeves are black cord edgings. The arm-pits and sides of jacket are open; the latter are joined by cloth strips. Shawl of dark red felt-like woollen fabric with trimmings of different shades of red cloth-strips, the contours of which are outlined by coloured cord. At the ends of the shawl are red tassels made of woollen threads.

Originals in the Hamburg Ethnographic Museum.

ALBANIA.

15 The "djubbeh" coat, shown here from front and behind, is made of thick felt-like brown woollen woven fabric and trimmed with red pieces of cloth which, like the shawl and jacket sleeves, are edged and ornamented with braid and cord. The trimming makes the coat so thick and stiff that it has no folds. The upper front and middle back parts on the other hand consist of thick, but soft wool. They can be fitted to the body by means of a gathering-cord, and are covered in front by a fringed apron and behind by a smaller apron. The ornamentation of both aprons matches that of the shawl. Below: details of the aprons and the lower coat-hem.

Originals in the Hamburg Ethnographic Museum.

ALBANIA.

Costume of the Mountain Inhabitants.

16 Garment of a Malissor man from the district of Malciya. He wears the characteristic southern Slavic narrow trousers made of thick woollen material with black cord trimming, a woollen belt with a leather wallet-belt (*cf.* Pl. 31) strapped over it, an under-jacket with long sleeves made of the popular mat red white-striped silky material, over which a sleeveless djamadan and a black-brown upper-jacket with short sleeves (the "dzurdin") are worn. When moving about the country head and neck are covered with a light white cotton fabric.

The woman's costume shown on the Plate is worn in the North-East of Scutari. It consists chiefly of those features shown in detail on Plates 14 and 15 (without the shawl), but supplemented by a stomacher replacing the waistcoat and worn over the under-jacket, as well as by a tight sleeveless over-jacket resembling the one on Pl. 4 (right) worn by the man from Prisren, but has a fringe falling from the insertion of the sleeve over the shoulder. A slightly patterned woollen sash is worn round the body over which a metal-studded belt, decorated with chains, is strapped. Thick multi-coloured woven sandals ("opanks") and stockings are worn. A cloth is hung from the back of the head over the neck, or a small cap with pendant coins is worn.

The figures are drawn after Albanian costumes with the assistance of photos in the Lipperheide State Costume Library, Berlin. Those readers who wish to make a close study of Albanian costumes should read "Albanien. Bauten und Geräte", by Franz Baron Nopcza, De Gruyter, Berlin, 1925.

WESTERN MACEDONIA, GALICNIK

17 Man's trousers, dyed wine-red, strong felt-like woollen material, with silk cord on seams and hemming. They are a type of southern Slav trousers, which in contradistinction to the shalwar are fitted close to the legs. This type may already be traced on engravings and miniatures of the beginning of the 17th century as a military garb. They are not worn by Turkish soldiers but by mercenaries from the north-east, mostly by so-called "delis", the picked guard of the Turkish vizirs. However, on miniatures they are always without cord trimmings, but in many cases is of the same dark red colour as the trousers shown on the Plate.

The Plate shows on left the front of the Albanian-Macedonian trousers, which like the Hungarian and Serbian have a slit in the upper side-pieces that can be done up by means of cotton gathering cord (*cf.* figure in letterpress of Pls. 29 and 45). In the middle they show the left front part with legging and on right the back part with the shape of the seat and additional fork-piece.
Original in the Hamburg Ethnographic Museum.

The following is a picture of one of the guards who has drawn a pheasant's feather through the skin of his temple. The picture dates from the beginning of the seventeenth century, and was drawn by Albert Grünwedel after an old print from a book of engravings published 1610—1617 and copied in the "Baesler Archiv" IV, I. as an illustration to a short article entitled "Deli".

MACEDONIA AND ALBANIA.

Women's Jackets.

Velvet jacket in the shape of the "mitan". It is trimmed with gold cord and lined with flowered calico and belongs to a gypsy-woman's costume. 18

Sleeveless woman's surcoat of dark-red cloth with silk lining, gold cord and black silk cord. On the neck line are ornamental buttons covered with woven silk. On the lower tongue-shaped hem are button and loop which make the jacket a sort of stomacher. The jacket, like the others too, is only the upper-feature of a long garment, often worn by Turkish, Armenian, and Kalmuck women, and is a sort of kaftan usually provided with sleeves.

Woman's jacket, silky calico fabric (*cf.* details of the fabric pattern) with gold cord and black silk cord. It serves as a mitan, but has the typical djamadan opening with overlapping front-piece.

Original in the Hamburg Ethnographic Museum.

MACEDONIA AND ALBANIA

Parts of Garments belonging to a Gypsy-Woman's Dress.

Shirt of light brown-grey cotton fabric shot with small white and broader silk stripes. On sleeves and neck line are silk yellow and blue cords interwoven like a plait. The cut of the shirt is gypsy-like in its irregularity. 19

Sleeveless small jacket of brocade with calico lining. The seams are decorated with gold braid and a sort of gold lace shown in the detail.

The trousers of this shape and make are not only worn by gypsies. They are a sort of wide Turkish-Albanian type, and are long trousers for women. These trousers, if not made of untrimmed flowered calico, are mostly taffeta and are then adorned with rich trimmings. In this case gold braid and cord underlaid with blue cloth are employed.

The feet are thrust through a serrated hem sewn with silver cord which encloses the ankles like a cuff. The silk gathering cord of the trousers is omitted.

Originals in the Hamburg Ethnographic Museum.

MACEDONIA AND ALBANIA.

Women's and Men's Jackets.

Sleeveless over-jacket lined with yellow silk for women from Southern Albania. The outside is of gold fabric trimmed with gold cord; the seams with silver cord. The serrated hem points to the Southern Albanian origin of this jacket; it is done up below with hooks and eyes. 20

Front and back view of a small violet red stomacher-like over-jacket covered all over with gold cord. The lower hem is made of silver cord, and the lining of flowered calico. The jacket comes from Prisren.

Woman's jacket with sleeves and rich silver braid ornamentation as well as fine light gold cording on dull-blue cloth. On both sides of the breast-covering are ornamental buttons cased in gold woven fabric with coral-red glass beads down the middle. The jacket, like the stomacher, can only be closed at the lower hem.

Sleeveless over-jacket for men made of felted woollen material. It is worn with the similarly decorated narrow Slavic trousers from Galicnik as depicted on Pl. 17.

Originals in the Hamburg Ethnographic Museum.

MACEDONIA, USKUB

Woman's dress of black taffeta-like woven cotton, back part of which and one of the two matching front pieces as well as the pattern of the lining (flowered calico) are reproduced. 21

The cut of this original garment is similar in its main features to the djubbeh. But the back-gore is strangely pointed and the opening over the breast is different, as it resembles that of the djamadan, but unlike the djamadan, which is closed over the breast, it is closed lower down over the body and overlaps. It can be fastened with a button and loop. (*cf.* letterpress of Pl. 18).

Original in the Hamburg Ethnographic Museum.

MACEDONIA, DARJAN.

22 Woman's unlined surcoat of light felted woollen fabric with embroidery of red and red-violet woollen threads on both sides of the breast and lower hem. To this garment, which in the cut of the front-part resembles that usually met with in the Balkans, sleeves have been added according to the old Turkish fashion. By their narrowness they prove that they have only the importance of hanging ornamental sleeves. But they are frequently found on the upper-garments of the Caucasian, Turkoman and Turkistan women. A sort of belt has been added later to the middle of the dress; the only object of this being to lengthen it.

Original in the Hamburg Ethnographic Museum.

MACEDONIA.

23 Sleeveless surcoats of the usual form worn throughout the Balkan Peninsula and belonging to the form of garment worn by peasant women.

Left back part, the innerside of the back with the side-pieces and the left front part of a surcoat from the neighbourhood of Uskub. It is made of felted woollen fabric, richly ornamented with cloth trimmings, tassels and embroidery in black, red, blue and green woollen threads.

Right: right front part and piece let into the lower side of a woman's surcoat from Cernagora. The material is not, as is the case with the other women's coats, made of felt-like woollen woven material, but of coarse linen as also employed in Russian garments. The low collar is trimmed with red cloth and the hem is edged with blue woollen cord. The embroidery is of black and crimson silk threads and thin gold cord.

Original in the Hamburg Ethnographic Museum.

MACEDONIA.

Front and Back View of a Woman's Shirt from Kukurecané.

24 This garment is of coarse, close woven cotton fabric and embroidered with red and red-violet woollen threads, besides having gold and silver trimming, metal spangles and rows of glass beads, etc. The ends of the sleeves are as stiff as boards owing to the generous use of trimming. The edge of the breast-opening, ornamented with woven braid, is made of a row of black and white glass beads and red cord over which at short intervals metal rings have been drawn. The hem of the sleeves is underlaid with red cloth on which silver cord and spangles are attached. The edge of the hems are edged in the same manner as the breast-opening. With such shirt-garments (over which the felted sleeveless surcoat is put on) a woollen belt is usually worn as well as a thick, colour-interwoven apron, the hem of which (as well as that of the garment) is edged with lace, or often only fringes. Large metal clasps are also popular. They are strapped in front over the woollen belt. *Vide* Pl. 27.

Original in the Hamburg Ethnographic Museum.

WESTERN MACEDONIA.

Woman's Shirt and Man's Jacket.

25 The woman's shirt comes from the Uskub district. It is of coarse cotton material, with the exception of the sleeves which are Brussa material interwoven with silk stripes. The embroidery is of brown and black woollen threads. The arrangement of the stripes on the back is the same as in front, but like the side ones they are 50 cm high.

Coarse woven Man's Jacket with Nape-Cloth from Galicnik.

The nape-cloth is a remarkable feature of the mediaeval Asiatic costume. It is met with in Turkish, Hungarian, Polish and Russian garments. A form of collar and hood (*cf.* Pl. 41, and figure in letterpress of Pl. 28) has developed from it.

The cut of the jacket is that of the Hungarian — the "szuer" — met with as far as Moravia. It is also often fitted with a huge napecloth, but is naturally considerably larger.

Original in the Hamburg Ethnographic Museum.

BULGARIA, NEIGHBOURHOOD OF SOFIA.

26

Woman's sleeveless surcoat belonging to the "tchopska" (peasant costume). It is of the usual cut, but made of black-brown felt-like diagonally woven woollen fabric trimmed with white woollen cord, and on the side ornamented with white and red tufts and edged with red and blue cord. The projecting sides of the garment are stiffened like boards on top by four lengths of cloth inserted inside. This cloth is just as thick as that of the garment, but white instead of dark.

Original in the Hamburg Ethnographic Museum.

MACEDONIA.

Women's Garments.

27

The apron on this Plate belongs to a festival costume. It is of coloured interwoven woollen threads and shot with gold cord. It is as thick as a carpet and made heavy by the rich gold braid, rows of glass beads, metal rings and fringe, and resembles generally the shirt on the last Plate, Particularly the lower part is as stiff as a board. It is worn over the shirt-garment and held in place by a cloth belt wound round the body several times. Over this a particularly narrow strong belt with large decorative metal clasps is buckled.

The metal clasps are mostly silver-plated, but also of brass or bronze and very often decorated with antique ornaments. They are not only worn by Macedonian peasant-women, but in nearly all the Balkan countries, particularly by Serbian and Bulgarian country beauties as festival ornament. On right of Plate is a sleeveless short upper-jacket from northern Macedonia. Like all such Balkan garments it is made of felt-like wool trimmed with coloured braid and cloth patches embroidered with white and dark-blue yarn and gold threads.

The originals (with the exception of the metal clasps) are owned by Herr Brinkmann of Berlin.

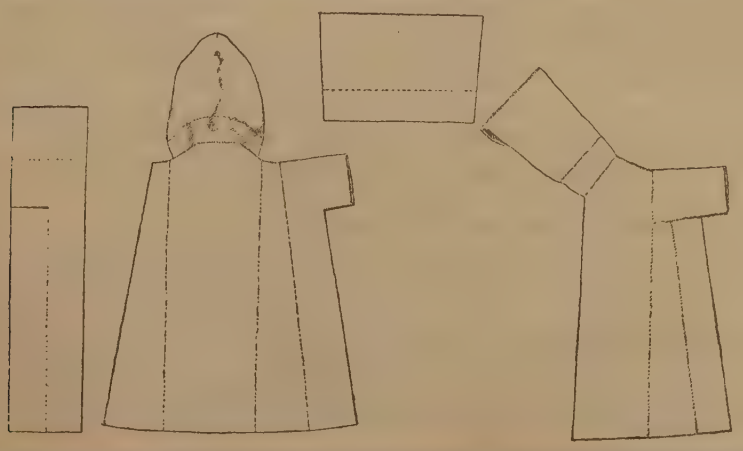
SERBIA, SURROUNDINGS OF NISH.

28

Surcoat made of thick soft wool fabric, unlined, trimmed with black cord. On right, one of the similar front-pieces, in the middle a side-piece; left: the back; below: details of cord trimming and a lambskin cap. The cut of the coat is the same as of the Turkish djubbeh, but considerably shorter.

In the surroundings of Nish a hooded cloak is worn as a protection against the weather. It is made of thick, hard goat-hair mixed with wool, The chief features of the cut are the same as of the Hungarian cloak from Dunafoeldvar Tolna (Pl. 41) of which the nape-cloth has developed into a collar and not, as in the case with the Serbian, into a hood. The cut is shown below. Particular attention should be paid to the fact that the sleeves and outer side-pieces are made of a single piece of material. The same cut is also found in a Persian cloak dating from the Sassanian Period in the Berlin Egyptian Museum (*cf.* figure in letterpress of Pl. 41).

Originals in the Hamburg Ethnographic Museum.



SERBIA AND DISTRICT OF NISH.

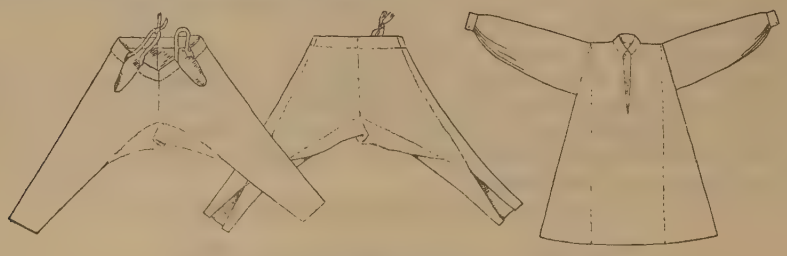
Parts of Garments belonging to Men's Suits.

29 Man's jacket made of strong diagonally woven brown woollen stuff in the shape of a shortened Turkish djubbeh (*cf.* letterpress of Pl. 2), ornamented with braid consisting of black cords sewn together. Details of the lower corner hem of the inside provided with pocket and cloth trimming. Sleeveless small jacket with red cord.

Waistcoat with two identical front-parts with pocket on right side and done up with hooks and eyes. Woollen leggings made to close over the ankle and calf by means of hooks and eyes.

The Serbian man's garment is completed by the addition of a coarse linen pair of trousers and a shirt. The trousers are of the typical southern Slavic type. The shirt is made of striped cotton fabric, an Oriental kind also found in the Caucasus. Besides these, shirts are also worn with extending wedge-shaped insertions in the back, as well as those of European pattern, *i. e.* with yoke.

Originals in the Hamburg Ethnographic Museum.



HERZEGOVINA.

Man's Suit and Woman's Dress from the District of Trebinye.

30 The suit, details of which are shown in the following Plate, consists of a pair of trousers developed from the Turkish rectangular form, a striped under-jacket with long sleeves, over which the djamadan is worn as a waistcoat. A sleeveless underjacket of thick cloth with black lacing is worn over the djamadan. A red woollen waist-belt is passed once round the body with a leather belt buckled over it supplied with a pocket-like front-piece. A red cap with the edge sewn in black covers the head. The calves are covered with woollen stuff leggings, woollen socks are worn, and over these coloured half-socks, and finally sandals ("opanks"). The opanks are made of haired pig-skin and are as hard as stone. In order to fit them to the feet they must be steeped in water, put on over the stockings and dried on the feet.

The woman's dress consists of a long shirt with wide sleeves and girdled. In front it is covered with a coarse carpet-like apron with fringe. The anteriya is a low-necked under-jacket with long sleeves, is often worn over the shirt, and over the former the usual sleeveless Balkan surcoat, of felt-like woollen material.

A small flat cap is worn on the head over which paper flowers and similar ornamentations are fastened with silver pins which also hold the head-cloth that hangs down the back.

Thick multi-patterned woollen stockings reaching to the knee are worn together with half-socks and opanks.

The figures are composed of sketches made in Trebinye in 1905.

HERZEGOVINA AND DALMATIA.

Parts of a Man's Suit. See the last Plate.

31 I. Waistcoat, djamadan-shape, made of black cloth, trimmed with gold cord; the lining made of ramie.

II. Under-jacket, wine-red cloth, trimmed with black silk cord. As decoration: ornamental brass half-buttons around neck. The lining is of bright-red cloth.

III. Leather weapon-belt, called "silahlik" in Turkish.

Formerly weapons were carried in the open sections of the belt; now that bearing arms is forbidden all sorts of utensils, such as tobacco-pipes, knives etc., are thrust into them.

IV. Blue woollen fabric trousers with half-silk cord hem and red woollen cord trimmings.

Va. Outside of a legging made of felt-like woollen material, edged with black cord; the opening closed with hooks which catch over a cloth-roll on the hem into brass eyes passed through the felt cloth.

Vb. Inside of the same legging.

VI. Woollen socks with embroidered upper-part.

VII. Coloured interwoven half-sock which only covers front part of foot.

Originals in Max Tilke's Collection, purchased in Trebinye and Ragusa in 1905.

DALMATIA AND HERZEGOVINA.

Short sleeveless Woman's Surcoat from the District of Zara.

32 A coarse felt-like folded woollen fabric is employed to make this garment. The pieces of the lower side parts are connected by seams and stiffened. The trimming consists of red and green strips of finer cloth with contours of yellow, white and russet-brown cord. Flat pockets are fixed to the sides, and decorated with embroidered pieces of cloth and ribbon rosettes. On the back there are also cloth strips embroidered with yellow silk and gold braid.

Original in the Hamburg Ethnographic Museum.

Woman's Surcoat from the District of Trebinye. See Pl. 30.

This skirt consists of coarse, strong dark-blue dyed woollen material; it is unlined and presents a typical example of the Balkan women's surcoat. It is decorated with coloured cord and yarn embroidery. Original in Max Tilke's Collection. Purchased in Trebinye in 1905.

HERZEGOVINA AND DALMATIA.

33 A "mitan" or "anterya", under-jacket for women. It represents the simplest form and consists of the usual Balkan favourite striped material, but the sleeves are of common satin trimmed at lower ends with inferior gold braid.

The jacket is lined with ramie, the lower opened part of the sleeve is lined with printed calico.

Woman's Shirt, Coarse Linen Embroidered with Silk.

The shape of the shirt, with long breast-slit, is typically oriental. The sleeves have middle-seams as met with in ancient Egyptian and Palestine shirts (See my "Orientalische Kostüme in Schnitt und Farbe" Pl. 28, published by E. Wasmuth). The side-pieces, which narrow somewhat at the top, do not reach to the lower sleeve part but leave the hip-part open. This is not the only example of the hip-slit, for it is found in a Tibetan ceremonial garment in the Berlin Ethnographic Museum (See Pl. 105) and is to a certain extent connected with the shape of the side-pieces in the mediaeval albs (*Vide* Joseph Braun S. J. "Die liturgische Gewandung", 1907).

BOSNIA.

Woman's Shirt from the District of Banyaluka.

34 The garment is made of coarse cotton resembling Russian linen. The sleeves and yoke are interwoven with geometrical patterns and also trimmed with strips of red calico. The back lower hem is embroidered in white. Blue fringe is attached to both sleeves and stomacher; the lower part of the latter is also outlined with small white and blue glass beads.

The shape of the shirt is of Oriental character, the rectangular side pieces are slightly gathered on upper part of lower sleeve (the counterpart of the early mediaeval beginnings of the diagonal side piece). *Cf.* the shirt of a Votyak woman on Pl. 67.

Original in the Hamburg Ethnographic Museum.

BOSNIA.

Parts of Dress belonging to Bosnian Men's Costume.

35 I. Folded peasant's trousers of coarse brown woollen fabric cut diagonally in the Turkish fashion.

II. Folded townsman's trousers from Sarajevo; straight Turkish type. The lower ends narrow down to leggings. The trousers are of blue cloth. Seams and hems are trimmed with black silk cord. The gathering hem is of red calico.

III. "Dizlik", brown cloth legging with gold cord lined with red calico, and closed by means of hooks and eyes.

The suit of the young Bosnian, to which this legging belonged, is also brown and gold. A short jacket with hanging sleeves lined in red is also worn, as well as a straight closed waistcoat, rectangular trousers, a coloured cloth belt and a red fez.

IV. Waistcoat shaped like a djamadan, blue cloth, trimmed with gold cord. The buttons are Oriental, but the button-holes European.

I and II copied in Sarajevo in 1905.

III and IV after originals in the Hamburg Ethnographic Museum.

HUNGARY, 17th CENTURY.

36 *Coat of State ("mente") worn by a Magyar Nobleman.*

Dark violet velvet and moiré silk lining, closed over chest in Turkish manner with coloured woven silk loops and pear-shaped buttons covered with woven fabric. Both front-parts are the same and cut from pieces broadening towards the bottom, making a shoulder-seam necessary. The front part of the sleeves are semi-circular. On old pictures the sleeves are often found to be cut nearly to the shoulder and partly trimmed with braiding and may be buttoned if required. The abruptly projecting side-pieces are often found on Persian garments.

Originals in the Budapest Arts and Crafts Museum.

HUNGARY, 16th CENTURY.

37 "Mente", half length upper-garment made of Persian gold brocade and lined with rose coloured satin; the edging is of bronze-yellow satin.

In front, over the hips, pocket slits, and on the shoulders vertical slits for the arms. The garment is cut in the Persian fashion, and is short, reaching only to the middle of the thigh.

Under this cloak an equally short tightly-belted under-garment was worn, and in Hungary tight trousers with coloured boots were worn.

The mente shown on the Plate is ascribed to Nicholas Olah. A ticket affixed to the garment reads: "Vestis Nicholai Olahi. Pueri postea Archiep. Scopi Strigoniensis Ao. 1530".

Original in the Budapest Arts and Crafts Museum.

CENTRAL HUNGARY, 19th CENTURY.

38 "Mente", upper-jacket belonging to a Palocz woman, made of fine black-blue cloth with bronze-yellow gold braiding.

The edges of the jacket are trimmed with fox-fur and the inside lined with black curly lambswool. The braiding over the breast is trimmed with ornamental iron buttons; the neck-opening is fastened with a chain. Only the back-part with the sleeves and left front-part (which is the same as the right) are reproduced on the Plate in order to show the manner of cutting.

The costume of the Palocz women (the Paloczs live in the further north-eastern surroundings of Budapest) is conspicuous for its wide pleated petticoat reaching to the calves, over which a pleated apron is tied. The wide pleated sleeves of the shirt only reach to the elbows and are partly covered by the fringe of a coloured shawl, worn over the shoulders and round the waist and knotted crosswise behind. The over-jacket is often only worn hanging loosely over the shoulders. Long boots are worn, and the headgear consists of a sort of cap with long ribbons, in addition to this a headcloth is wound over the head and neck.

Originals in the Budapest Ethnographic Museum.

HUNGARY.

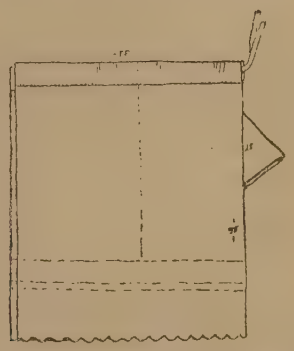
Short, Wide-Sleeved Gala-Shirt for Men from the District of Mezökövesd.

39 This shirt is made of ramie and decorated with red and blue-green cotton-thread embroidery. The wide sleeve-edges have a broad crochetted hem (10 cms). The upper middle-part of the shirt-body is gathered round the neck opening. The sleeves (wide below) are gathered at the shoulder and remind one of the sleeves of Persian garments of the Achaemenidae Period, though they were certainly not attached to the garment in the complicated modern Hungarian manner.

The Magyars wear, together with the shirt (the sleeves of which are not, however, always so wide as those on the Plate), a wide pair of linen trousers reaching below the knee and ending in short fringes on the lower-edge, or sometimes with a broad hem of crochet-work.

The cut of the trousers is very simple. It is the same as that of the Caucasian-Persian trousers which are worn very wide by the women and very tight by the men.

The Plate also shows one of those Hungarian pairs of trousers called "gayata"; also from the Budapest Ethnographic Museum Collection. It consists of two joined doubled rectangles between which, in the fork, to widen same, a folded triangular piece is inserted. The upper edge of the trousers can be drawn round the hips by means of a gathering cord. There are Gayatas that are much wider than the one shown on the Plate. Thus I discovered a pair in the Budapest Museum of which each leg was 350 cms wide.



HUNGARY, COMITAT OLAH.

40 Shepherd's cloak ("szür") of woollen blanket-material trimmed with serrated red cloth or red cord. On lower part a strip of embroidery (brown woollen threads). The sleeves hung loosely over shoulders, or strapped over breast are not the empty hanging Asiatic sleeves, but have developped to bags and serve as pockets for small articles. The nape-cloth (*cf.* Pl. 25), on corners of which are cloth rosettes, is both large and broad.

The szür, like the gatya (wide trousers), is a real Hungarian national costume. It is presumed that, at least in its simplest form, it was brought west by the Magyars (who belong to the Mongolic-Altaic-Finn group of peoples) from their Asiatic home. This conception seems all the more justified as the Volga Finns also wear similar szür-like over-garments with nape-cloth (*cf.* Pl. 74). If the exact cut of the old Persian cloaks of the Achaemenidae Period has not yet been definitely ascertained, it has been discovered that the present method of wearing the szür hanging loosely from the shoulder was already popular in ancient Persia. Only the cut of two cloaks is known as belonging to the Sassanian Period. They are in the Berlin Egyptian Museum, and they are cut quite differently from the szür.*) The trimmings of the szür are very different. Sometimes only the seams are edged in colours, but often the sleeves and lower hems and nape-cloth are tastefully embellished with black and multicoloured embroidery; sometimes they are also overladen.

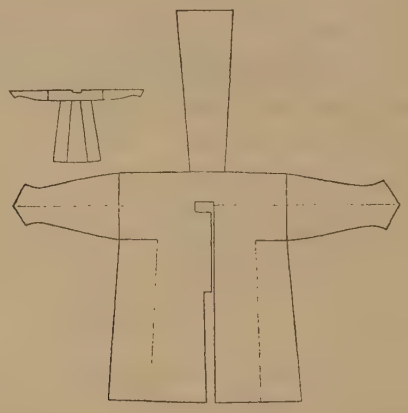
Original in the Budapest Ethnographic Museum.

*) *Cf.* my "Orientalische Kostüme in Schnitt und Farbe", E. Wasmuth, Pls. 27 and 48 and my "Studien etc." 2. Chap. as well as letterpress illustration to Pl. 42.

HUNGARY, DUNAFÖLDVAR TOLNAM.

41 Man's cloak, felt, "loden"-like coarse material with trimmings of serrated cloth and white and red edge cords; upper part lined flannel; only inside of collar ornamented. Beyond the fastenings (frog and loop round neck), each side of the collar has a strip of leather attached to the inside and knotted across the breast; when the cloak is only worn hanging loosely from the shoulders. The cut of this cloak is in its main features the same as that of the Serbian hooded cloak (*cf.* letterpress illustration to Plate 28). The latter again corresponds to the ancient Persian cloak (hitherto unpublished) of the Sassanian Period (see Figure below). The back of this cloak is nearly completely destroyed in the middle so that the upper part of the back-gore is lacking. It had to be reconstructed according to logical principles, and this reconstruction is probably correct.

The original of the ancient Persian cloak in the Berlin Egyptian Museum; that of the modern Hungarian cloak in the Budapest Ethnographic Museum.



HUNGARY, BIHAR.

42 Front and side piece of a fur cloak ("suba"; pronounced shoobar, also called "bunda".) Original in the Budapest Ethnographic Museum.

The suba, like the szür and gatya, is one of the chief feature of the Hungarian national costume. In its simplest form it consists of a semi-circle along the upper straight edging of which there is a semi-circular opening for the neck. Such semi-circular, but short, cloaks were already found in the graves of the Iron Age and from which probably the paenula introduced by the Romans in the time of the Emperors developed (*cf.* my "Studien", Chap. 7). But the Byzantines also wore large semi-circular cloaks made of more or less costly fabrics, which, however, in contradistinction to the northern ones, were not fastened in front of the neck with a thorn, but with a clasp or fibula on the shoulder.

On old Indo-Scythian coins in the British Museum there are portraits of queens in long sleeveless mantles tucked in at the neck, and over which there are sometimes skins of animals over the shoulders. These mantles are supposed to be the original form of the modern Hungarian suba, which was introduced by the Huns, chiefly amongst the Cumans, the last Hungarian tribe to immigrate.

The burka-mantle is still worn as a protection against inclement weather throughout the Caucasus. It consists of undyed or black milled cloth, and often with long hair on one side. The cut is semicircular and is fastened at the neck in front. Similar cloaks made of precious materials, and often fur-lined and provided with nape-cloth and breast-covering, belong to the Turkish costume of the 17th century and were introduced into Bulgaria, Hungary and Poland.

If we are to a certain extent right in presuming that the shape of the suba is identical with that of the ancient Indo-Scythian cloak, we should not forget that the later Asiatic costume did not develop

the semicircular cloak. There are no illustrations of such cloaks on mediaeval and newer Asiatic monuments, nor has diligent research in the museums brought them to light. Such cloak forms are limited to the Caucasus. Still, a bell-shaped cloak from southwestern China (Lolo) was found in the Hamburg Ethnographic Museum. It is, however, not semicircular, but made of a square piece of material, the upper side of which is gathered round the neck and tied in front. Nor is the modern suba cut semicircularly. For economy's sake it is often composed of several pieces which serve to retain the bell-like shape. Those shown on Pls. 42 and 43 are separated into their different parts and consisted of a poncho-like upper part (but open in front), along the hem of which wedge-shaped pieces (widening at the bottom) have been added. The sides of the upper part are filled with triangles rounded off at the top, which again have wedge-shaped additional pieces below. Around the neck opening, with a low upright collar, the skin of a lamb is fixed in such a manner as to hang down behind like a nape-cloth. The cloak is made of sheepskin. The smooth yellow inside is often worn outside. Like the seams, the hems are overlaid with red samian leather and the embroidery is of coloured woollen threads. The shepherds also wear the hairy side of their bunda outside.

HUNGARY, BIHAR.

Back piece of same Suba. The upper part has no shoulder-seam. The curly side of the lambskin is worn outside. 43

HUNGARY, BIHAR.

Man's semi-long surcoat made of felt-like diagonally woven wool fabric with blue and red trimmings of cloth pieces and yarn embroidery. On the lower side-pieces and over breast plait-like interwoven strips of cloth are attached. The edges of the trimmings are ornamented with little tufts. The cut of the unlined garment is of the Oriental type. The sleeves are provided with facings. 44

Original in the Budapest Ethnographic Museum.

HUNGARY, BIHAR AND TRANSYLVANIA.

Men's Waistcoat and Trousers.

The waistcoat of coarse, felt-like woollen fabric and trimmed with braid and red and black-blue woollen thread embroidery along the seams and hems. The details of braid with which the curved seam of the back is sewn, as well as the wool embroidery, are shown on right and left. 45

Transylvanian men's trousers; dark blue cloth with a fine red cloth strip inserted between the seams running along the side and over the seat. The seams of the upper trousers flap, underlaid with cloth, are ornamented with red cord ending in loop patterns. The trousers have a gathering-hem through which the leather belt runs; they are tied below round the calves where the top-boots end. Similar tight trousers, which like the gatya are a very characteristic feature of the Hungarian national costume, are also often made of white material with black cord trimmings. As we have seen in the description of Pl. 39, the cut of the gatya resembles the Persian-Caucasian women's shalwars and betrays its eastern origin, whereas the cut of the narrow Hungarian trousers resembles the southern Slavic ones worn in Albania, Macedonia and Serbia, which was shown on Pls. 16, 17 and 29. It seems therefore evident that the narrow Hungarian trousers should be considered as an ancient garment native to the country, which they naturally developed during the course of time from more primitive forms. As mentioned when discussing Pl. 17, only the mercenaries of the Turkish army coming from the north-east wore such tight trousers; doubtlessly a characteristic feature of their national costume. They were however without cord trimmings; these seem to have been added later.

Original in the Budapest Ethnographic Museum.

HUNGARY, TRANSYLVANIA.

Man's Jacket and Waistcoat from the District of Kolosvar.

The jacket is made of sheepskin, the wool worn inside. It is trimmed with whitish serrated chamois-leather, and on the lower edge, as well as on back-insertion, with black, red and yellow 46

leather. It is closed by means of leather-buttons and loops, or worn open; also hung over the shoulders. In the latter case it is fastened over the chest with woven leather lacing over the upper part of the chest.

The waistcoat is similar to the jacket reproduced above, and ornamented with chamois-leather and wooll embroidery. Like the Turkish yelek (Pl. 6) it has a vertical opening done up with buttons (knots) and loops, but which according to the old Oriental fashion are not so close as on the waistcoat.

Originals in the Budapest Ethnographic Museum.

HUNGARY.

47 Costume worn by a horse-herd ("csikos"): short but wide-sleeved shirt and the wide trousers known as "gatya", mentioned above. He wears a black-blue cloth waistcoat, a black felt-hat and high top-boots, as well as a szür hung loosely over the left shoulder. The very long lashed but short-handled whip is suspended from a leather thong.

After a csikos figure by Hortobágy in Budapest.

Costume of a Saxon couple from the district of Bistritz, Transylvania.

The man's suit consists of the tight Hungarian trousers tucked into high top-boots, and a wide-sleeved shirt with collar and smooth shoulder-piece. The shirt hangs over the trousers and is confined by a leather girdle. A sheepskin waistcoat with coloured trimming is worn over the shirt. A black broad-brimmed felt hat and silk tassel cord, as well as a silk kerchief belong to the suit which may be completed by a longer sheepskin with coloured trimmings and long-sleeved szür embroidered in colours.

The women's costume consists of a shirt gathered over the hips, a long shirt of Slaciv cut (*cf.* the following Pls.) and a transparent embroidered apron. To these are added a soft leather bodice buttoned at the side and trimmed in the same manner as the men's waistcoats, further, a pleated cloak with irregular narrow folds and only covering the back, as well as a veil, which is also replaced by a velvet tall hat ("buorten"), usually worn at church, or on similar occasions, and finally top-boots.

After figures in the Berlin Ethnographic Museum.

HUNGARY, MARAMAROS.

48 Jacket ("szokmany") worn by a Ruthenian. It is made of very thick brown-black diagonally woven woollen material, unlined and trimmed with woollen cord and tufts. The seams are sewn with red and orange woollen cord and sleeve edges with black. Both front pieces are the same; on the breast-flaps are cord loops, and like the tufts attached to the edge are only ornamental. The cut of this jacket is of the old Turkish fashion (*cf.* Pl. 51).

Originals in the Budapest Ethnographic Museum.

HUNGARY.

49 Slavic man's coat, sheepskin ("ködmön"), with the rough wool side inside. The leather is dyed brown and trimmed with serrated pieces and strips of light chamois-leather quilted and sewn with black-blue yarn. Both front-pieces are the same. Leather buttons and crimson woollen tufts and loops, and at the neck plaited leather strips which are tied to fasten the coat. A dark strip of skin underlays the serrated hem.

Originals in the Budapest Ethnographic Museum.

NORTH-WESTERN HUNGARY AND MORAVIA.

50 I. Slovac woman's blouse from the district of Pressburg. The blouse, or short shirt, betrays the Slavic type in its cut. Sleeves and upper part are gathered at the neck (*cf.* on Pl. 85, the Great Russian woman's shirt).

II. Woman's blouse with nape-cloth from Moravia: back and front. Both blouses are open in front, are made of shirting and trimmed with a little silk embroidery, the chief motifs of which are reproduced in the details. The sleeve (consisting of two parts) of the second blouse is also found on the shirt of a Galician girl (Pl. 53).

III. Slovak man's waistcoat, red cashmere material and white linen insertion with blue embroidery. The front has blue serrated braiding ornamented with white china buttons. At the edge there are tin clasps, and on lower hem of the back two folds which suggest rudimentary pleated coat-tails. IV. Woman's stomacher from Moravia. The outside of braided cloth, the inside of coarse sack-cloth. The opening is closed by means of hooks and eyes.

Originals of I and III in the Hamburg Ethnographic-Museum, of II and IV in a Berlin private collection.

POLAND, 17th CENTURY.

Kaftan-like Brocade Garment worn by King John III. (Sobieski).

51 The garment shows the then typical Turkish cut with collar made to turn down. This was omitted later. Buttons and cord-loops serve to close it. The upper bulging side-pieces are still met with in Persian-Caucasian garments, whereas in the present-day Turkish kaftan or entari the lower side-piece is connected with the sleeve gore. The lining of this kaftan is coarse but soft undyed cotton; the edging with dentated corner ornamentation*) is also of cotton fabric. On a slip of parchment attached to the garment is written: "Haec vestis fuit Serenissmi Joannis III. Poloniarum Regis du Turcam ab obsidione Viennensi depelleret. Anno MDCLXXXIII.

Original in the Budapest Arts and Crafts Museum.

*) See my work "Orientalische Kostüme in Schnitt und Farbe", E. Wasmuth, Berlin, Pl. 4.

POLAND.

52 "Sukmane" or "kontush", man's overcoat of soft felt-like woollen fabric with blue cloth trimming and red woollen cord over thorax in imitation of the well-known Turkish-Mongolian knot and loop fastenings. The cut of the garment, particularly of the back, reminds us of that of the Persian-Tartar garb, with the exception of the collar to which are added the revers, a motif often found on Polish garments. A small open, pocket-like hood, lined in blue, hangs under the collar at the nape. The sleeve-ends are provided with facings. The dress is unlined.

A fur-trimmed cap, the square top part covered with cloth. It is called krakuska or rogatka.

The Lapps have similar caps (*cf.* Pl. 96), as well as the Kalmucks, and they are worn by the Chinese in festive processions.

Original in the Berlin Museum of German Ethnography.

POLAND.

Galicia and Volhynia.

53 Girl's shirt of coarse linen with black embroidery on the sleeves and neck edge, as well as on edge of neck-opening which is gathered in the real Slavic manner. On the shoulder parts red, gold and silver braid. The shirt comes from Kraj Borszczow.

Original in the Hamburg Ethnographic Museum.

Peasant's jacket, coarse brown-grey woollen fabric with red and blue cord. The back-seam of the jacket has a slip which widens the part over the hips. The jacket was drawn in 1913 at Brest-Litovsk station.

The peasant women of this district were clad in red or white shirts of Slavic pattern reaching to the knees, over them linen red-interwoven aprons were worn. A short grey cloak was fastened with a narrow woollen belt. The head was covered with a white and coloured head-cloth. The light woollen stockings were often wound round with lacing connected with the sandals.

RUMANIA.

Two Men's Jackets.

54 Sleeveless over-jackets, lambswool, trimmed with red and green leather and coloured woollen threads. In Hungary, particularly in Transylvania, very similar jackets are worn.

Sleeve-jacket, lambswool, with lighter leather trimmings sewn on with black thread. Both front-pieces are the same; the buttons are agate. The jacket comes from Dobrudscha.

Originals in the Hamburg Ethnographic Museum.

The complete the soues I have included the patterns of other men's garments in the text. The originals of these drawings are in the State Lipperheide Costume Library (Berlin), and belong to the collection of original drawings by Frau Hedwig von Drachenfels.

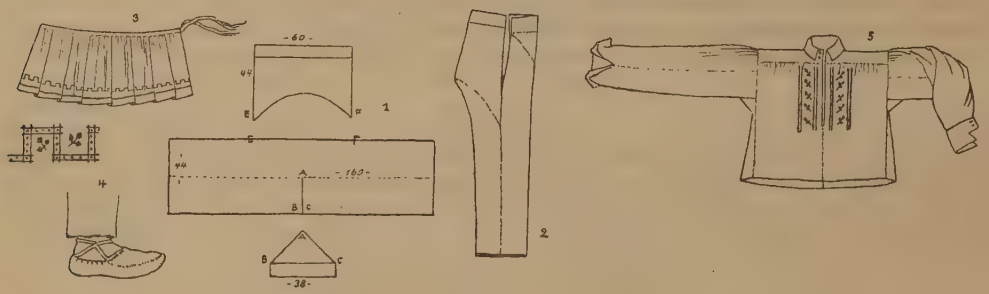
I. Pattern of man's trousers from Corun in District of Prahova.

II. Side view of the completed trousers which in their shape are, curiously similar to those worn by the Lapps (*cf.* Pl. 96).

III. A fusta or short hip-petticoat corresponding to the Albanian fustanella.

IV. A sandal.

V. Man's shirt. This is not made like the Slavic shirts but like the European ones and is met with from Denmark to Spain. It is characterized by a smooth yoke to which the actual shirt and upper-part of sleeves are sewn and gathered.



WALLACHIA.

Women's Aprons "Katrincza", "Fota" or "Zade".

55 These aprons are worn either in front or behind over the shirt which reaches to the ankles. This latter garment is of the Slavic type, and is held in place by a coloured woven narrow belt of stuff. The aprons are the chief feature of Wallachian women's dress, which includes, beyond the shirt, leather sandals ("cisme"), a pearl necklace, a headcloth or a hair-ribbon and some flowers fixed in the hair are worn. This simple dress is completed in winter by a sleeveless lambswool doublet reaching to the knees.

The actual parts of the apron, consisting of interwoven woollen fabric, and often shot diagonally with silver thread or having a surface-pattern of the same material and interwoven with horizontal stripes, are very small but are increased to the dimensions of a voluminous garment by means of shorter or longer white, red or green woollen strands attached to the sides.

The detail above, in the middle, shows the surface-pattern, and the two details (½ the original size), on right, the ornamental horizontal stripes of the apron of a Petcheneg woman. The motifs of the ornament, as well as the loom and weaving technique are strongly reminiscent of the Turkoman tent-carpets ("pallas") which are not knotted but woven of coloured wool and called "breshire" or also "cingatoria". Similar simple belts (mostly $6^1/_2$ cms wide and about 3 metres long) are worn by men and women. On festive occasions similarly ornamented, but wider ones are worn.

Beyond those reproduced on the Plate, similar aprons are worn. They are made of oblong, coloured interwoven pieces of material without fringes. The patterns are similar, with the favourite horizontal stripes. The aprons are either worn in front or behind, so that the lower side-pieces of the shirt are exposed to view.

Finally I should like to mention a third and longer apron. It is worn like a petticoat put on from behind and tied round the waist like other aprons. The edges overlap each other in front, and the wearer can fasten the lower hem corners by raising them and fixing them to the belt in order to be able to walk without their being in the way. Such aprons have mostly interwoven vertical light stripes on a red background.

Originals in the Berlin Ethnographic Museum.

WALACHIA.

Man's shirt of coarse linen, with dull violet woollen thread embroidery on collar, sleeves and breast. The middle gore (poncho-shape) is slit open vertically as far as the abdomen and has a wedge-shaped piece inserted to widen the shirt. Similar insertions are found in Serbian shirts, and mediaeval liturgical garments are also often thus fashioned (See the rochet of St. Thomas à Becket in the beautiful work on Liturgical Garments by Joseph Braun, S. J., P. 133). 56

Left of shirt detail of embroidery on the breast.

Original in the Hamburg Ethnographic Museum.

PODOLIA.

Embroidery motifs on sleeves of women's shirts.

The originals come from the village of Kowalowska and are in the Berlin Ethnographic Museum.

PODOLIA.

"Sorotschka", Woman's Linen Shirt.

This shirt shows the southern Slavic type. The upper part and sleeves are gathered at neck-opening terminating in a rather high collar. The lower part (always of coarser material) is called "podtischka"; the black sleeve embroidery ("polik") and the open-work stitched with ochre-yellow threads: "prorezovanie". 57

Original in the Berlin Ethnographic Museum.

LITTLE RUSSIA, UKRAINE.

The costume of Little Russian peasant women is very simple. It is strongly reminiscent of the Wallachian and Podolian women's costume. 58

The chief garment is the long shirt of southern Slavic type with sleeves puckered at wrists and decorated, like the neck-opening and breast-slit, with a certain amount of embroidery. An apron is worn like a petticoat over the shirt in such a way as to be open at the side. A cloth belt is worn round the waist and keeps the apron in position. The coloured head-cloth, put on like a turban, and some necklaces belong to the usual costume.

The festival costume, of the same cut but of finer material, is completed by a wider front apron usually made of all sorts of white or coloured material and decorated with crochet-work or embroidery. The upper part of the body is covered by a sleeveless smock, which, after the Tartarfashion, is widened by skirts behind. This garment is also made of the most varied material, but mostly only of one colour with different coloured hems.

Besides the top-boots, which are always worn with the festival costume, a sort of crown or diadem with coloured paper-flowers is worn on the head and has highly coloured ribbons hanging down from it behind.

Composed after coloured photos.

CENTRAL RUSSIA.

Woman's Dress from Bottna in the Government of Tula.

In Northern Europe women already wore in the Bronze Age blouse-like sleeve-jackets drawn over the head, whereas the lower part of the body was covered by a skirt developed from the square loin-cloth. 59

As gathering-cords were still unknown, the upper hem of the skirt was draped in pleats round the body and hips and kept in position by a woollen belt. It was only much later that the upper skirt

hem was sewn in gathers to the lower edge of the blouse. And thus the now widely-spread combined dress of bodice and pleated skirt was evolved.*)

The linen dress reproduced here has a square neck-opening and a very original square air-hole on the back. The hems are slightly embroidered. The skirt-piece is interwoven with pink stripes between which is embroidery of blue and red threads, as well as open work. Three superimposed strips of red calico heighten the colour effect.

Original in the Berlin Ethnographic Museum.

*) See Pls. 61, 62 and 63 and my "Studien zur Entwicklungsgeschichte des Orientalischen Kostüms", P. 27. E. Wasmuth, Berlin.

WESTERN CENTRAL RUSSIA.

60 Shirt ("rubacha") belonging to costume of White Russian woman, from the village of Koslovka in the government of Smolensk.

Shirt of Slavic type: chest, shoulders and middle back-piece are gathered at the neck-opening. This sort of shirt always consists of two parts, of which the lower part is invariably of coarser linen. The hems of the upper part, abutting on the shoulder insertion, are interwoven with pink stripes. The shoulder-pieces on the sleeves are sewn with red calico and trimmed with white serrated braid and some embroidery. The rather wide sleeves, like those of nearly oll southern Slavic shirts, are gathered at the wrists. See the Siryanian and Great Russian shirt types on Pls. 79 and 85.

Original in the Berlin Ethnographic Museum.

WESTERN CENTRAL RUSSIA.

61 Dress ("sarafan") worn by a White Russian Woman from the Government of Smolensk.

The White Russian sarafan, unlike the Great Russian one, developed from the bell-shape. It is true, it has the straps which sustain it on the shoulders, but these form an independant feature which may be compared with a very narrow bodice on which a rectangular piece of cloth is gathered as a skirt. In order to make it easier to put on there is a slit in the side which is closed by means of a button.

The upper part of this sarafan consists of coarse linen underlaid with hemmed calico of another colour. The lower part of calico with large printed patterns.

Next to the above a woollen stuff belt.

An apron with gathering-cord, and worn, like the Little Russian skirt, sideways but open. (*cf.* Pl. 58).

The material of this apron is of very coarse chequered material with the pattern woven through on both sides; the selvages are wide and trimmed with calico, ribbons and braid.

Original in the Berlin Ethnographic Museum.

WESTERN CENTRAL RUSSIA.

White Russian Suit from the District of Mogilev.

62 The White Russians wear a shirt ("kasakin") over their linen trousers, a coat without buttons and an upright collar. The shirt is held together with a red woollen belt. In winter the kasakin is of light-grey woollen material, in summer of undyed linen. (The cut is about the same as that of the man's smock ("schober") on Plate 65).

The women also wear the kasakin over their long and pleated garments, but it is not belted.

Both sexes wear bast shoes and instead of stockings woollen or linen bandages are wrapped round the feet and calves. The bandages are fastened with straps or strings. The men wear caps, the women wrap a cloth in the turban fashion round their head and let the ends hang down on both sides. Peasant woman's dress from the district of Caluga. It consists of a linen shirt with calico sleeves and neck-frill. A sarafan-like apron is worn over it. (*cf.* Pl. 63).

Reproduced from the original pieces in the Berlin Ethnographic Museum.

WESTERN CENTRAL RUSSIA.

Peasant Woman's Shirt and Sarafan from the District of Kaluga.

63 Sleeves and shoulders are red calico. The upper part of shirt is made of fine and the lower part of coarse linen. The shirt is of the Slavic type, as the breast, shoulder and back pieces are gathered to the neck-opening which is provided with a narrow pink calico collar. The lower shirt hem is embroidered.

"Sarafan", upper-garment, calico with embroidery and printed calico frill. This sarafan differs from the Great Russian one in as far as it is not cut bell-shaped and open in front with buttons, but is a dress consisting of a sleeveless bodice and skirt attached by gathering. (*Vide* Pls. 81 and 83). It is drawn over the head and is slit on left side to facilitate this. The left slit can be fastened by means of a button on a long thread.

Originals in the Berlin Ethnographic Museum.

SOUTH EASTERN RUSSIA, SIMBIRSK, KASAN.

Volga Finns.

64 Man's shirt ("arsinkiba"), worn by the Tchuvashes, coarse linen and calico armpit-gores. The seams are embroidered. The neck-opening, which, as an exception, is on right, shows Indo-Persian form. But the whole shape of the shirt may be compared with the Roman dalmatica or tunica manicata which originated in the East.

Shirt-garment ("kiba") worn by Tchuvash women; same cut, only slightly modernized to the extent that the sleeves narrow towards the ends and are sloped. Calico strips as trimming in accordance with Byzantine taste and sewn on with green or blue cotton threads. Over breasts and along seams silk-thread embroidery. The trimmed neck-slit can be traced to older Oriental motifs.

Details of the embroidery.

Originals in the Berlin Ethnographic Museum.

SOUTH EASTERN RUSSIA.

Volga Finns.

65 Tchuvash man's smock ("schober") made of very coarse linen and unlined; also a summer garment. Trimmings: brown woollen cord sewn with blue cotton. Cut of back similar to Persian-Tartar garments, particularly to those of the Caucasian tcherkesska with the swallow-tail-piece. The front parts on the other hand resemble those of the 17th century Turkish garments with the opening passing obliquely down over the body with cord loops and buttons as ornamentation.

This garment is not especially Tchuvash. It is reproduced here as an example of the surcoat cut in the Tartar fashion and much worn in Russia. On Pl. 62 we became familiar with it as a woollen wintercoat worn by the White Russians.

Original in the Berlin Ethnographic Museum.

EASTERN RUSSIA.

Volga Finns.

66 Left: Dress worn by an Ersa-Mordvin woman from Arsatov, Simbirsk government. It consists of a linen belted shirt, usually decorated along the hems with russet-brown and dark-blue cloth strips and crochet-work. Two rolls made of woollen threads intermixed with glass beads run down the side of the seat. Between the rolls and the front-apron are pieces of ornamental leather covered with red cloth and decorated with coins and glass beads. The breasts are covered by a broad falling collar made of coloured glass beads. The "kapchau" or hood, resembling an old grenadier's cap, and a silk cloth serve to cover the head. The women wear linen drawers and "concertina" boots (*Vide* Pl. 68).

After originals in the Hamburg Ethnographic Museum. Right: Tchuvash woman's dress from the district between Orenburg and Kasan. The garments consist of a shirt ("rubacha") worn with a belt and embroidered in various colours, an embroidered cap (with tinkling ornaments) from the back of which a leather strip with coins, and similar decorations is suspended. — An embroidered cloth ("tastar") is wound round the head.

Formerly the Tchuvash women wore a half-moon shaped horn-like head-dress which may be seen on 18th century engravings (*vide* Fig. in letterpress).

Centre: dress of a Votyake woman from Glasov in Vyatk Government.

The upper garments of the Votyake women differ from those of the other Volga Finns by having a slit in the upper part of the sleeve through which the arm may be thrust and the empty sleeve then hangs loosely. The head-dress consists of a strange arrangement made of birch-bark covered with red cloth to which coins, red tassels and woollen cords are attached. Unluckily no original head-dress could be found in the museums, so I am forced to reproduce old illustrations to convey an idea of this interesting head-dress. The author of the "Bildergeographie" (Leipzig 1812) writes in a chapter about the Votyakes as follows: "The head-dress of the women is unique. A piece of birch-bark (about a span high) is bent in a circle over a wooden frame. On top of this a square piece is placed in such a way as to incline it slightly in front. The outside of this piece is covered with red cloth and the other side with blue cloth. Pieces of tin-foil and kopecks are sewn close together on the red background. This "aishun", as the birch box is called, is now put on the head and tipped over in front to such an extent that it has to be held fast by means of leather straps behind. Over the whole, a piece of cloth is laid. This is embroidered in blue and brown along the edges and corners from which thick pieces of cord (about three inches long) are suspended. In the middle of the cloth are rhomboid-shaped insertions of another material. One corner of the cloth hangs over the upper piece of bark, two others hang down on the shoulders, the fourth corner down the back. The hair is plaited and tied up in the middle to a thick knot and ornamented with corals and small bits of metal. The younger women even wear this gaudy head-gear at work, and it is also used as a nightcap when friends and travellers are in the house. In order not to be surprised without it, it is always kept ready at hand. Old women and girls only wear a cloth over their heads. The girls, who are not allowed to wear the "aishun", wear round caps—similar to those worn by the Tartars—with an ornamental piece of cloth. Some wear an ornament reaching round the back of the neck from one ear to the other (The Hamburg figure has this ornament under the chin). The hair-plaits hang down to the belt and are fastened there. The belt is trimmed with tassels."

In order to illustrate the above description I have reproduced the copy of a French contemporary drawing which shows the "aishun" with red strands and tinkling ornaments, but without the piece of cloth. And further the reproduction of an etching by Le Prince, 1761, showing a woman "habillée à la manière des Votiaks". These originals are in the State Lipperheide Costume Library, Berlin. I also add a drawing after a photo of a Votyake woman published in the "Oriental. Archiv" I, 3 and taken from H. Winkler's article "Die mongolischen Völker Europas etc."

EASTERN CENTRAL RUSSIA, VYATKA.

Volga Finns. Votyake Garments.

67 Shirt-garment of a Votyake woman, coarse linen, upper sleeves decorated with red and brown embroidery and calico strips. The sides, as of the Mordvin shirts, are rectangular, pleated at the top and sewn to the sleeves near the armpits. Below a coloured woven linen hem. Cloth or linen petticoats with slashed sleeves are worn over the shirt.

Votyake man's shirt ("derem"). This shirt is not very characteristic as it is worn all over Russia to-day as a man's blouse (the "kassavarotka") with the side-opening for the neck like that of the Persian shirt, except that a collar has been added. Originals in the Berlin Ethnographic Museum.

EASTERN CENTRAL RUSSIA.

Volga Finns.

68 Costume worn by a Mokshan-Mordvin woman from the district of Krasnosblodsk in government of Pensa.

The figure is dressed in a belted shirt-garment. A simple linen apron is worn in front, it is trimmed with leather strips with shells and glass beads. The seat is covered with rows of overlapping coloured and striped material, or sometimes with rolls or plaits and trimmed with coloured wool and all sorts of jingling ornaments. A broad collar made of glass beads covers the nape, shoulders and breast. A rich ornament made of pieces of metal, coins, bronze chains and glass beads hangs down to the lower part of the body. In addition to all this a thick single row of glass beads with a bronze cross is worn over the other ornaments. A hood ("kapchan") serves as head-dress. It is stiffened on top, and the lower part is wrapped in a cloth, (not shown on Plate).

The women wear long linen drawers, linen stockings and so-called concertina boots (*vide* details on Pls. 69 and 70).

After an original figure in the Hamburg Ethnographic Museum.

EASTERN RUSSIA.

Volga Finns.

69 Shirt-garment worn by a Mocksha-Mordvin woman from the government of Pensa.

The garment is of coarse cloth with dark-blue, red, yellow and green woollen thread embroidery. In front, a slit covered by a tassel. The connection of the upper side-pieces with the piece inserted to widen the sleeves is peculiar. There are no shoulder-seams. The cut of the shirt may be traced to old Oriental motifs.

Original in the Hamburg Ethnographic Museum.

EASTERN CENTRAL RUSSIA.

Volga Finns.

70 Left: back of a hood worn by a Moksha-Mordvin woman from the district of Krasnosbolodsk in the government of Pensa. The upper-part of the hood consists of an oblong piece of cardboard covered with red cloth or calico and trimmed with braid, ribbons, cord, and silk-rosettes. A strip of leather with brass coins hangs down the back. At the end of this strip an ornament is affixed consisting of shells, glass beads and brass chains with coins.

Next to above: detail of cord and ribbon trimmings of upper part.

Below: front of hood; over the forehead a broad strip of silver fabric with flat stitching.

Right: front and side of a head-dress called "pango" worn by a married Mordvin woman from the village of Ricksheni in district of Labajenov, government of Nijni Novgorod. The front circular part of the hood is made of birch-bark covered with red cloth and trimmed with brass spangles and glass beads, etc. The back part is stiffened with two flat-pieces of wood. See also Pls. 66, 68 and 71. Originals in the Berlin and Hamburg Ethnographic Museums.

CENTRAL, NORTH-WESTERN AND EASTERN RUSSIA.

Russian Women's Hood.

71 1—5 and 9, caps worn by Permyak women.

No. I the usual light calico cap, on front-edge over forehead gold braid and glass beads.

2, 3, 4 and 5 are hoods underlaid with cardboard. The cardboard shape is covered with red or pink calico, the edge trimmed with two thick rows of glass beads which are visible through the covering in the shape of two rolls. The lining is usually blue linen. The trimmings of No. 2 are ornamental embroidery with white china shirt-buttons; of No. 3 white and dark blue woollen thread embroidery; of No. 4 broad gold braid.

No. 9 is a diadem cut out of cardboard covered in front with crimson scintillating metal paper and behind with red calico. Silver cord, metal spangles and ornamental plaques cut out of mother-of-pearl ornament the front part.

No. 8 is a similar diadem from Jaroslav. The covering of the front part: gold fabric, of the back: blue silk. The decoration of front consists of silver and ivory coloured braid, coloured pieces of glass and seed pearls.

Nos. 10 and 11 hood ("kapshan") worn by Mordvin women, covered with red cloth and trimmed with glass beads and thick perforated small round brass plaques. On front of hood black embroidery. No. 6. "Kokoshnik" or "tchepetz", hood or cap of a married woman from the government of Kursk.

No. 7, 12 and 13. Ancient caps with pearl hanging ornaments on forehead, from the government of Novgorod; after old Russian pictures.

The caps called "tchepetz" or "kokoshnik" are known to have been worn in Russia in the early Middle Ages. They are often found on pictures of royal personages. The shape and trimmings have outlived those of the various modern caps and still retained their form till into the 19th century.

EASTERN RUSSIA.

Finnish Peoples.

72 Left: Cheremissian woman's dress from the district of Jaransk, government of Viatka.

Original in the Hamburg Ethnographic Museum.

The dress consists of a linen shirt similar to those worn by the Tchuvashes. It is worn with a belt and slightly embroidered, a linen summer over-dress trimmed with calico strips and an ornamental piece of leather for the neck and breast ornament with silver coins and pendant ornaments.

The peculiar hood, made of coarse linen with embroidered edges, has in front, over the forehead, a board-like ornamental piece covered with silk. It is a counterpart of the hood worn by Moksha-Mordvin women shown on Pl. 70.

Linen trousers are worn, and the legs wound round with woollen putties. Bast shoes are worn as foot-gear. The head-dress of the Cheremissian women differs considerably according to districts. It is regrettable that no other examples were found in the museums than the type of hood reproduced here. But as old engravings show quite different ones resembling the Mordvinian cone-shaped caps, I have inserted some of these old illustrations.

Right: Permian woman's dress from the upper Kama in the government of Perm.
Original figure in the Hamburg Ethnographic Museum.

This costume consists of the following parts: shirt, embroidered along seams and hem; over this a sleeveless red calico blouse with green trimmings is worn. The legs are covered by leg-bandages.

The shoes are of bast. A chain is worn round neck and consists of thick blue and green glass beads, with a brass cross. The shapes of the Permian head-dress are reproduced on Pl. 71.

EASTERN CENTRAL RUSSIA.

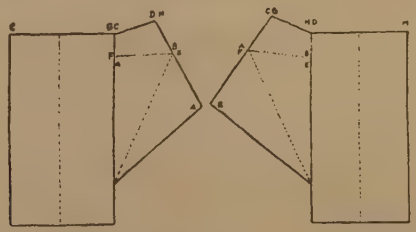
Volga Finns.

73 Sunday overcoat ("shober") worn by a Cheremissian man. It belongs to the older Cheremissian costume now superseded by the Russian; it is made of coarse linen. Red calico strips are used as trimmings; these are sewn on with blue thread. Embroidery on seams and hem of stomacher. In front: brown woollen cord galoons corresponding to those of ancient Turkish garments. The most original decorations are, however, over thorax, shoulders and nape, and consist of calico strip-ornamentation, suggesting a stylicised diagonally-folded shoulder-cloth—a favourite ancient Asiatic motif (*cf.* my "Studien zur Entwicklungsgeschichte des Orientalischen Kostüms", E. Wasmuth: The entire shape of the overcoat with its elongated sleeves gives it a pronounced Asiatic character.
Original in the Berlin Ethnographic Museum.

EASTERN CENTRAL RUSSIA.

Volga Finns.

74 Cheremissian woman's cloak; coarse felt-like woollen material; trimmings red calico; ornamentation on stomacher: glass beads, china buttons and shells; red woollen thread embroidery on hems. The Cheremissian women's shirt-garments are very similar in cut and trimmings to those of the Chuvash women's (*cf.* Pl. 64). The cut of Cheremissian women's drawers is very original; it is the same as that of Siryamian men's drawers. Strange to say its counterpart is found in the trousers worn by the Lolos and Miaos in south-western China, which are the same in all essentials.
Originals in the Berlin Ethnographic Museum.



EASTERN RUSSIA, URAL.

Bashkir Upper-Garments.

75 Left: usual Bashkir overcoat. Like the Kazan-Tartar overcoat it corresponds to the Turkestan tchapan, but has a vertical seam down the back, and a special insertion of the side-piece into the sleeve corresponding to that in the garments of the Tekke-Turkomans. The material of this unlined cloak is rough undyed wool.

Right: Gala overcoat worn by Bashkir women. This garment is of green cloth trimmed with double silver braiding along hem; it is lined with grey-blue striped calico and has a broad brown-red and white striped calico protective like that of the Turkestan cloaks. Similarly trimmed garments are also worn by men; the favourite colours are red or blue.

The Bashkirs, like the Turkestans, shave their head and wear a little pointed cap. A fur-cap or felt-hat (with turned-up brim) is worn over this cap. The garments are belted. White trousers of Persian shape and boots complete the costume.

Originals in the Budapest Ethnographic Museum.

EASTERN RUSSIA, URAL.

76 Bashkir woman's garment; coarse natural coloured woollen fabric with trimmings of calico strips and cloth pieces ornamented with yarn embroidery. The dress is unlined; it is worn over a shirt-garment.

Whereas the costume of the Bashkir men betrays Turkish elements, the women's costume (with the exception of the under-dress (see Pl. 75), is of quite a different character. If the costume reproduced on the Plate reminds one of the Volga Finn costume by its colour and the pieces of cloth trimmings, etc., the chief ornament of the Bashkir women is a stomacher and a hood with a long leather strip hanging down the back and decorated with shells, glass beads and coins comparable with the head and neck ornaments of the Mordvin or Cheremissian women. The women, especially the girls, often wrap a coloured piece of cloth round their heads. In some districts the women wear leather boots and in others cloth ones.

Original in the Budapest Ethnographic Museum.

EASTERN CENTRAL RUSSIA.

"Chalat", Gala Dress of a Tartar from Kasan.

77 This costume is made of stiff brocade interwoven with gold and silver thread and lined with Turkestan Silk. On collar and over chest: gold braid trimmings. The sleeves shorter than those of Asiatic chalats or tchapans, but pattern, with the exception of details such as placing the sleeve in the armpit, corresponds with that of Turkestan garments.

Original in the Hamburg Ethnographic Museum.

Similar garments were already very common in Russia in the 16th century. They had large patterns and were often highly coloured. They nearly superseded the older Russian costumes based on Byzantine garment fashions.

The upper-garments ("shuba"), kaftan, ferjaesy and achabeny are all made to slip on, and correspond to the Asiatic forms. They have replaced the shirt-garments, which were pulled over the head and closed in front. They have also superseded the semi-circular cloak held to the right shoulder by a clasp. Kaftan, ferjaesy and achabeny were often provided with a stiff standing-collar round the nape, especially in the 17th century. Over the chest or along the whole front there were Turkish horizontal loop-and-button trimmings; also found on Hungarian and even on Indian garments. The sleeves of the garments in those days were mostly hyper-long and were worn hanging loose and pushed into folds on the arm; this was facilitated by the curved line of the sleeve. Finally, the garments were fur-trimmed and fur-lined in winter. The following illustrations in the letterpress are

drawn after Russian originals of the 17th century. They serve to convey an idea of the old Russo-Tartar costume. The sequence is: kaftan, ferjaesy, achabeny and fur shuba.

EASTERN CENTRAL RUSSIA, KASAN.

Gala Dress and Cap of a Tartar Woman.

The dress is of gold brocade and the upper part lined with calico. It is cut according to the Oriental fashion and has very long wide sleeves. Broad braiding fixed like a frill to the lower hem. The collar is edged with gold fringe. The cap is of violet velvet lined with calico. It is trimmed with gold braid along lower edge. 78

Originals in the Hamburg Ethnographic Museum.

NORTH-WESTERN RUSSIA.

Siryanian Garments.

Figure of a Siryanian from the district between Mesen and Vytchegda. The shirt has a slit at side, (Persian original form), is made of coarse linen patterned with blue print. The trousers are of felt-like woollen fabric, the drawers — cut in the same fashion — are of natural colour linen (see Fig. in letterpress of Pl. 74). They are tucked into thick woollen socks which are worn with clumsy felt shoes. A coloured woollen belt with tassels at ends is wound round waist; a felt hat is worn. 79

The shirt of a Siryanian woman is cut more or less in the same fashion as the Great Russian woman's shirt, *i. e.* the Slavic type. The lower shirt, made of coarse linen (towels), consists here of three whole towels joined together and of another divided into two triangular pieces by a diagonal cut.

Formerly Great Russian peasant women are said to have worn shirts made of six towels (hence called "iszelenniza") and worn without sarafan when mowing.

Siryanian women, like the Great Russian women, also wear a sarafan and a korotenka over these shirts. The figure — in the Hamburg Museum — is dressed in material made of printed calico, as well as of coarse linen with printed in blue patterns.

Originals in the Hamburg Ethnographic Museum.

CENTRAL AND NORTHERN RUSSIA.

Costumes worn by Great Russian Women at End of 18th Century.

The Great Russian woman's costume consists chiefly of a shirt and sarafan over which a sort of short sarafan (the korotenka) is worn, or also a jacket. The sarafan is often worn with a belt. The materials used for sarafans vary greatly, as well as the braid and different lace and other trimmings. 80

Sometimes the material is plain and only of one colour, small or large patterned, of calico, silk, velvet, damask or brocade; but always cut bell-shaped.

The figure on right has no sarafan but an ordinary coat falling over the hips such as was gradually introduced after the 18th century in place of the sarafan form hanging on the shoulders.

An important feature of the Russian woman's costume is the head-dress known as "kokoshnik". In former times the shapes were more varied and richer, as old illustrations show us. Nevertheless this crowning feature — the head-dress — of women's costume has still retained an astonishing wealth of variety and ornament.

Pl. 71 gives details of the kokoshnik.

The figures are combined after the original costumes in the Hamburg Ethnographic Museum with the aid of authentic reproductions in the Berlin Lipperheide Costume Library.

NORTH-WESTERN RUSSIA, 18th CENTURY.

81 Gala costume (sarafan) of a Great Russian woman of the government of Archangel. This sarafan is made of silk damask interwoven with gold threads. It can be buttoned in front and is trimmed with silk cord and gold braid (*cf.* detail). The nape-piece is lined with small-patterned calico. Such sarafans are worn on holidays, at marriages and dances. They are put on over the shirt; sometimes over a short jacket. When necessary a second garment (korotenka) is worn over the first; the cut is the same, but it is much shorter. Sometimes a skirted jacket is worn as well, and in winter a short fur-coat. In modern times the sarafan, with supporting bands holding it on the shoulders, has been superseded by the usual woman's skirt fastened round the hips by a gathering-cord, but the material has remained the same.

Original formerly in the Peter I. Museum in St. Petersburg, now in the Hamburg Ethnographic Museum (courtesy of E. Alexander).

NORTH-WESTERN RUSSIA, 18th CENTURY.

82 A "korotenka" belonging to the costume of a Great Russian woman from Archangel. It is worn over a sarafan or a short jacket. The korotenka shown on the Plate is made of large patterned silk or cotton brocade shot with silver thread. The breast and nape-piece are trimmed with gold braid intermixed with silver. The garment is done up by means of hooks and eyes and lined with calico (see detail).

Short sleeve jacket, brocade with calico lining. Such jackets are often worn under the sarafan and korotenka.

Originals from Peter I. Museum, St. Petersburg, now in the F. Alexander Collection, Hamburg Ethnographic Museum.

NORTH-WESTERN RUSSIA.

83 "Sarafan", bodice-skirt of a Great Russian woman. This garment hangs down like a bell and is suspended over shoulders by brace-bands. Sometimes it is belted under the breasts. It is made of strong dark-blue shiny calico and lined with blue linen. The upper hems are edged with yellow calico. It is done up by means of brass buttons and silk cord eyes (see detail). On both sides of opening and along lower hem trimmings consisting of a sort of lace braiding made of cotton; also gold and silver threads.

Originals in the Hamburg Ethnographic Museum, E. Alexander Collection.

NORTH-WESTERN RUSSIA.

84 Fur-jacket of a Great Russian woman from Archangel. — The jacket is made of silk brocade interwoven with gold and lined with ermine. Young lambswool is used for the collar and sleeve linings. The lambswool collar is underlaid with coarse printed cotton fabric.

Hoods ("kokoshnik") worn by Great Russian women of the same government. The hood on right is a cardboard shape covered with gold fabric. Ornamentation in silver flat stitching and enlivened by glass beads and mother-of-pearl trimmings. The hood is lined with calico.

Hood on left in shape of crown. Material: cardboard on outside of which white paper is stuck; the inside painted red. Further ornamentation consists of gold embroidery (flat stitching), coloured glass beads and strings of smooth glittering glass beads. The points of the crown are trimmed with silver cord. A strip of gold braid ornaments the edge of the hood, over the forehead.

Originals from Peter I. Museum, St. Petersburg; now in the Hamburg Ethnographic Museum, E. Alexander Collection.

NORTHERN CENTRAL RUSSIA.

Parts of Great Russian Costume.

85 Skirt-jacket, much worn in Russia, Persian-Tartar cut, silk damask, calico lining. Back part and a front-side only shown on Plate. The hyper-long sleeves are also an Asiatic peculiarity.
Stomacher, red woollen damask, silver braid trimming and black velvet. Along lower hem a thick wadded roll of coarse linen over which the coat is worn. The stomacher done up with hooks and eyes.

Shirt as worn under the sarafan. Upper part of shirt, as well as sleeve material: silk damask. The part below, hidden by the sarafan, consists of coarse linen. The shirt of the Slavic type; puckered round neck.

Originals in the Hamburg Ethnographic Museum, E. Alexander Collection.

NORTH-WESTERN RUSSIA.

Wadded jacket worn by Great Russian Women.

86 Both jackets made of brocade and lined with coarse linen and calico. The tails at back are pleated regularly or wadded in rolls. The pleats are held in position by stitching (see right detail below). There are 15 cms of material in each pleat of the tails of the sleeveless jacket. The hems are trimmed with yellow calico. The ramie lining, underlaid with cotton-wool, is quilted. Both jackets done up with hooks and eyes and can be fitted tight to the waist by means of gathering tape. The edge of sleeves of left jacket are fitted with cuff-like facings of braid.

Originals in the Hamburg Ethnographic Museum, E. Alexander Collection.

NORTH-WESTERN RUSSIA.

Parts of costume worn by Great Russian Women of the Government of Archangel.

87 Top, left: loose brocade sleeve. Such sleeves are pulled over the shirt-sleeves and connected with each other by means of ribbons around neck and over the breasts. They are worn under the sarafan and the korotenka instead of the short jacket.

Top, right: loose silk damask sleeves cut longer and curved, lace trimmed. Such sleeves are often fastened to a small calico bodice hidden by the other garments.

Bottom: short shirt made of patterned coarse linen; worn under the sarafan. Right (adjoining): back part of shirt-bodice; shows distinctly the Slavic shirt type.

Originals in the Hamburg Ethnographic Museum.

ESTHONIA AND LIVONIA.

88 1—6 Wedding garments worn by peasant women on Dago Island.

I. Short shirt worn over a bodice. Combined form of Slavic and European shirt type (see the Great Russian shirts on Pls. 85 and 87 with the Roumanian shirt reproduced in letterpress of Pl. 54). The yoke, to which the sleeves are attached by gathering and in which otherwise the opening for the neck is cut in the European fashion, only touches the latter at one point so that only the middle of the front and back of main part of shirt is gathered to the neck-opening.

II. Bodice, double-breasted, made of printed calico and coarse linen covers the upper part of body. Round the hips a narrow but thick leather-belt studded with brass and fitted with chain ornaments

behind. The lower part of body covered with a pleated skirt made of coloured striped fabric with stripes woven on both sides. Such a garment is also worn by Polish women in the wider surroundings of Warsaw.

III. A hood covered with red calico, the edges embroidered all over with white and coloured beads of the same glass as used to decorate Christmas-trees.

IV. The chain ornaments spread out.

V. A gala cloak made of tulle fabric with ornamental edge over which silk ribbons ornamented with Christmas-tree glass beads sewn on as star patterns are hung. The cloak is fastened to the shoulders and is so narrow that it only covers the back. Its counterpart may be found in the puckered cloak worn by the Saxon women in Transylvania (*cf.* Pl. 47).

VI. Common hood made of cardboard covered with embroidered cloth and lined with linen.

VII—IX. Garment belonging to the costume of a peasant-woman from Lahentagg on the Isle of Oesel.

VII. A and B. Woman's hood made of woven straw shape covered with cloth.

B. Front view of hood.

VIII. Stomacher made of black, red-edged cloth and lined with coarse linen. A shirt similar in shape to the one reproduced on this Plate is worn under the stomacher.

IX. Skirt: thick red and black striped woollen fabric. The skirt gathered on top in very narrow pleats to the narrow belt, but spread out wide at bottom, as there is a hoop-like protection attached to inner facing made of very thick woollen fabric. It is suspended by brace-bands carried over the shoulders.

The Lettish women's costume is remarkable for a garment of strangely ancient character, namely a rectangular cloth cape; usually richly embroidered along the hem. It is drawn under the left arm to the right and is fixed to shoulder with a clasp or a sort of disk fibula (*cf.* Pl. 93).

After figures in the German Costume Museum, Berlin.

LIVONIA, DISTRICT OF PSKOV.

89 Woman's long smock made of light diagonally woven woollen fabric in natural colours, unlined and trimmed with red and green woollen cord, gold cord and black braiding. Both front parts are the same. This smock represents a type of garment much worn in Russia and Poland. In accordance with the Polish taste the gathered insertions are often ornamented with a cord trimming spread out like fingers towards the bottom.

Garments of this pattern are worn by both sexes.

Original in the Budapest Ethnographic Museum.

LIVONIA.

Sleeveless Sheepskin Cloak worn by Men in the District of Pernau.

90 The cloak is trimmed with strips and ornamentations made of brown patent-leather. These imitate the old Turkish frogging over the parts covering the chest. It has a high upright collar and is worn with the wool inside.

This garment represents an article of dress that has been worn in Russia for centuries. It is often worn with long loose hanging sleeves. According to the Turkish fashion the seams of front parts of sleeves and chest were left open so that the arms clad in the sleeves of the undergarment could be put through the opening; the empty sleeves of the upper-garment were allowed to hang down sidewards behind, or were knotted on the back (*cf.* Figures in letterpress of Pl. 77).

Original in the Budapest Ethnographic Museum.

LIVONIA.

Woman's Surcoat from the District of Pernau.

91 The garment is of strong felt-like diagonally woven woollen material with calico lined collar, trimmed with red cord and also with gold braid along the lower side-slits. Like the last garment it has long

been worn in Russia and Poland. It has a strongly marked waist fitting tight to the small of the back, and its pattern corresponds roughly with the so-called Polish kaftan of Peter the Great (still extant) which is made of red velvet, trimmed with gold—with the exception of the sleeves which, in contradistinction to the sleeve patterns reproduced on this Plate, have not straight lower parts, but, like those on Plate 87, are curved. The popes in particular still favour this sort of cloak as a street garment.

Original in the Budapest Ethnographic Museum.

FINLAND.

92 Man's coat, natural colour, thick diagonally woven woollen material, trimmed with red, yellow and green woollen cord.

The gore near the hips and the lower part of the stomacher at the opening are made of embroidered leather. The collar is trimmed with red cloth.

The cut of the garment originates from the original Oriental form: the Turco-Syrian entari (See my "Orientalische Kostüme", Pl. 21).

Original in the Budapest Ethnographic Museum.

FINLAND.

Woman's Skirt-Garment. Combination of Bodice and Skirt.

93 The bodice is made of damask, the skirt of linen and the sleeves of shirting. The opening for the neck imitates the Persian pattern; the embroidery on the breast and on the shoulders is of coloured woollen thread. Instead of a button, a metal disk fibula serves the purpose of closing the garment.

The braid on the wrist-band of the sleeves (inserted in the European manner) is of red cloth.

Original in the Budapest Ethnographic Museum.

LAPLAND.

Woman's Garment from Tornelappmark.

94 The material of this garment is coarse, felt-like, dark-blue dyed cloth. Finer yellow and red cloth ornamented with cord is used as trimming. The back section consists of wedge-shaped parts which are attached to the yoke, between the lower part of which pointed gores are inserted.

The widening of the lower part of the garment is a motif that is already found in mediaeval albs in Europe,*) in Persian-Caucasian garments and finally also with the Tobes, the inhabitants of the western Sudan.

Original in the Berlin Ethnographic Museum.

*) *Cf.* Joseph Braun, S. J. "Die liturgische Gewandung", 1907.

LAPLAND.

Front and Back Part of a Man's Smock, Belted with a Narrow Cloth Belt.

95 Top, middle detail of sleeve cut; at bottom the side-piece below sleeve. The garment is made of diagonally woven blanket material trimmed with red and blue cloth strips. In reality, it is a combined garment, the upper part being the yoke with neck-opening and collar, to which the lower part has been added (of which the back has been widened by means of a wedge-shaped gore). The light colour of the gore is not, it should be said, characteristic of the Lapland men's garments, it is also sometimes dark-blue. The difference between men and women's clothes is expressed by the latter having a larger number of gores inserted in the back.

Original in the Berlin Ethnographic Museum.

LAPLAND.

96 I. Woman's hood from Finnmarken, side-view.

II. The same, front-view. Trimmed over forehead with a strip of printed calico.

III. The hollowed wooden part supporting the comb of the hood.

IV. Woman's hood, red and blue calico with white braid trimming and light blue edge.

V. Woman's hood.

VI. Man's hood beginning of 18th century.

VIII. Man's hood worn by western Lapps.

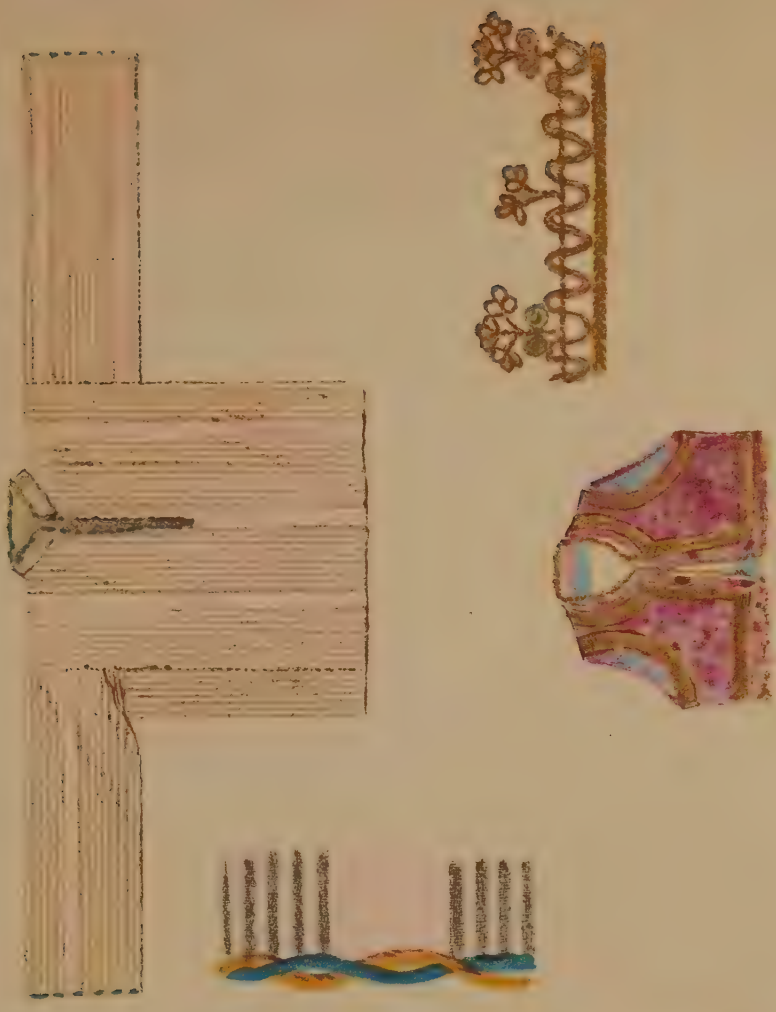
IX. Man's leather shoe.

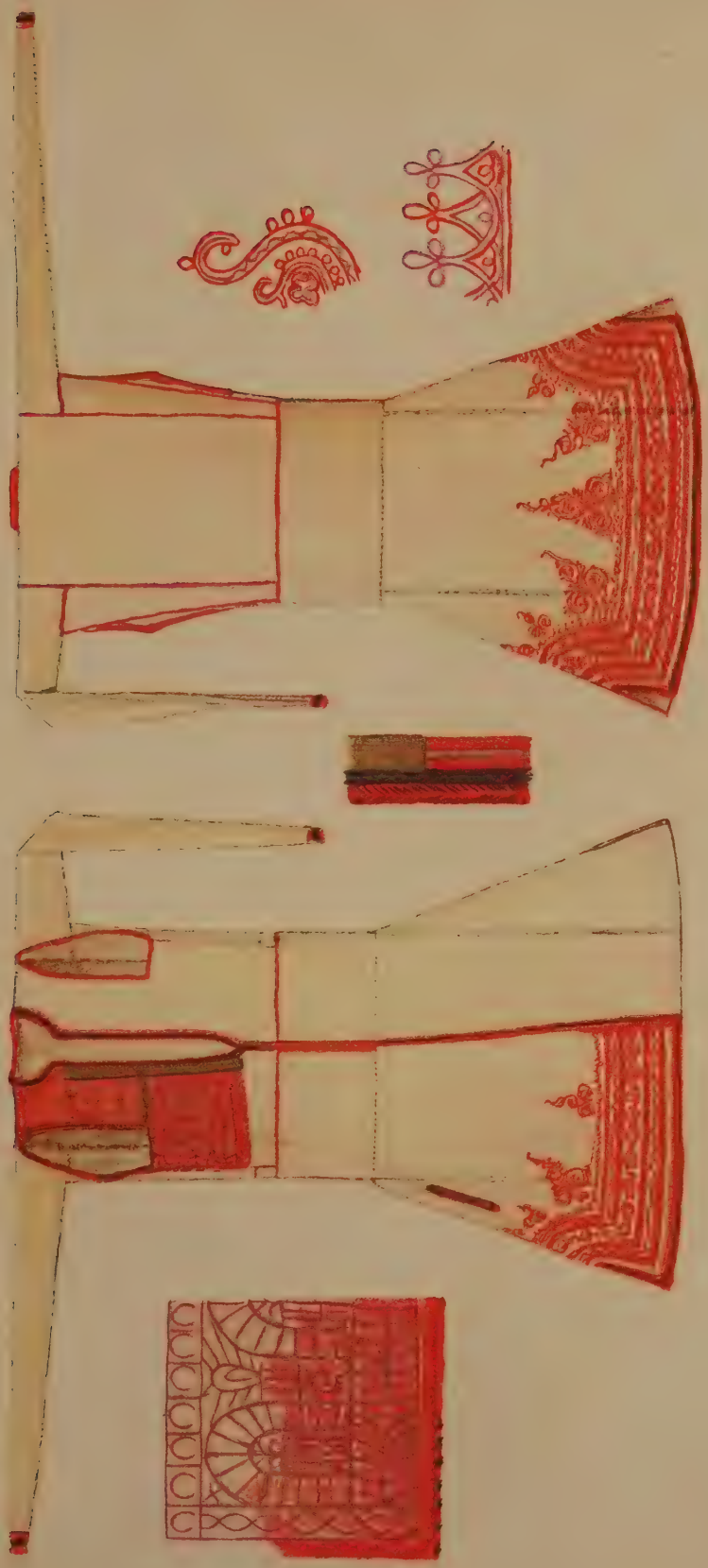
X. Man's trousers, seen from behind.

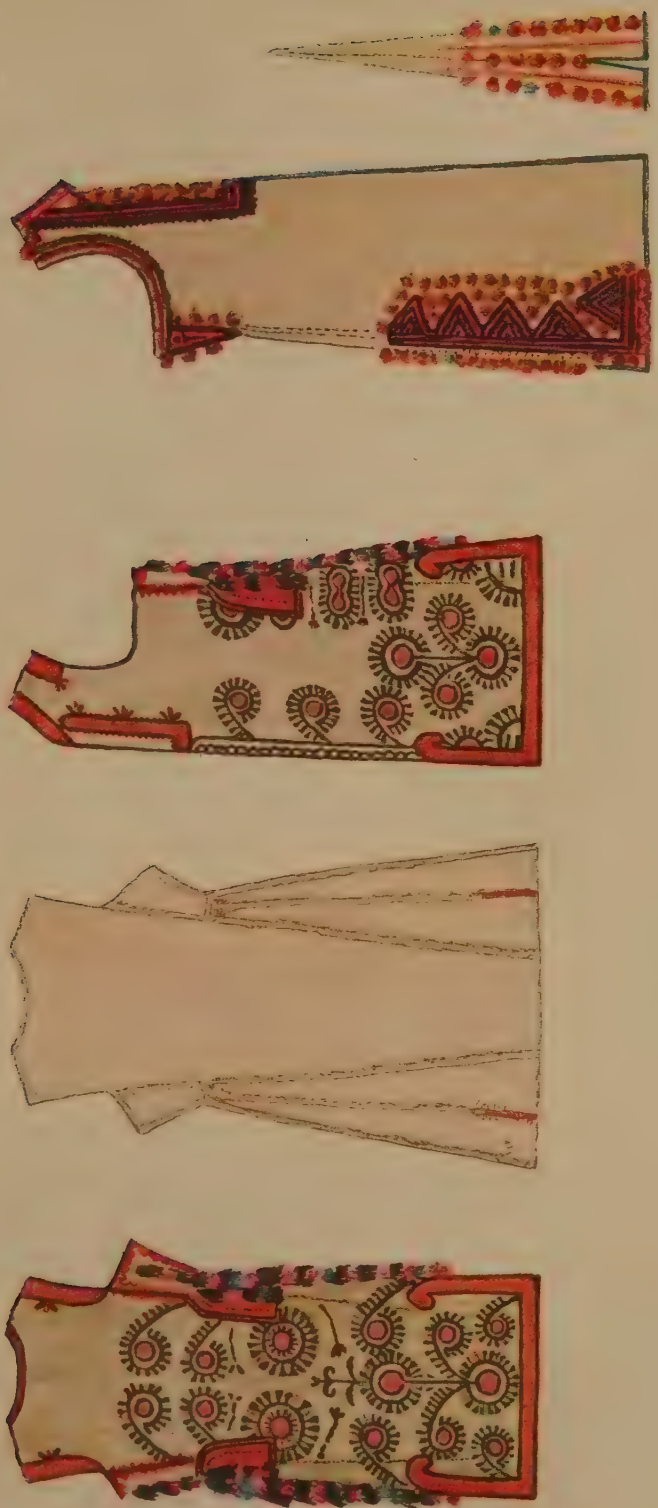
XI. Man's trousers, seen from front. The cut of the Lap men's trousers, which have no seam at fork, is very similar to that of the Roumanian (see Figures in letterpress of Pl. 54).

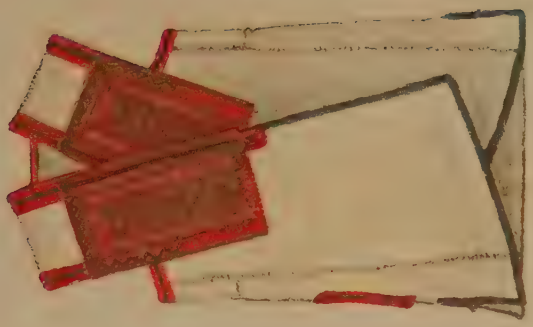
XII. A bear-skin shoulder-cloth lined with woollen fabric and provided with opening for head. It is the most primitive form of a sleeveless jerkin, the ancient poncho form, as worn by the Amerinds. It has been described in detail in my "Studien zur Entwicklungsgeschichte des Orientalischen Kostüms", published by E. Wasmuth.

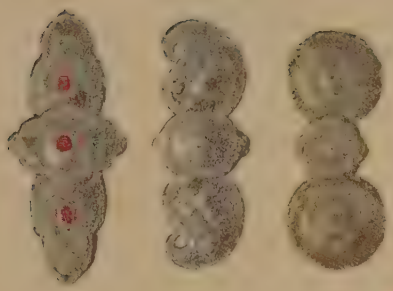
Originals in the Berlin Ethnographic Museum.

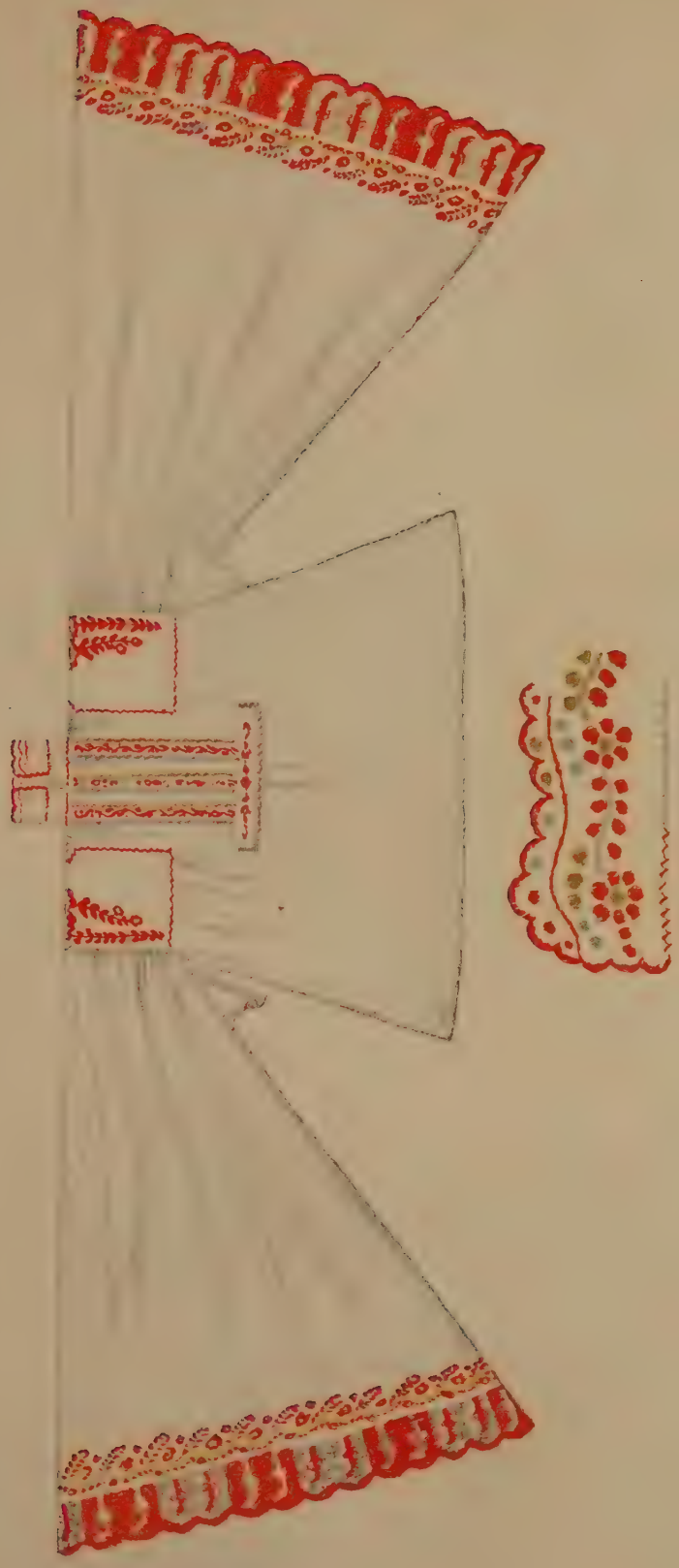


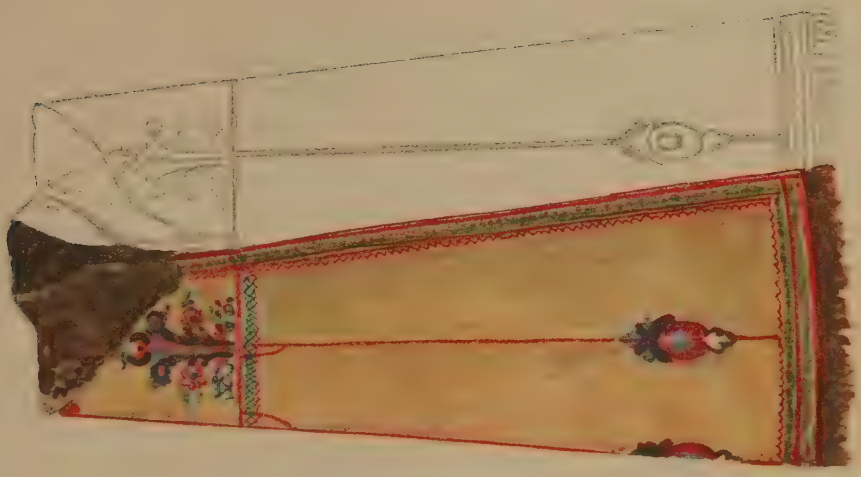


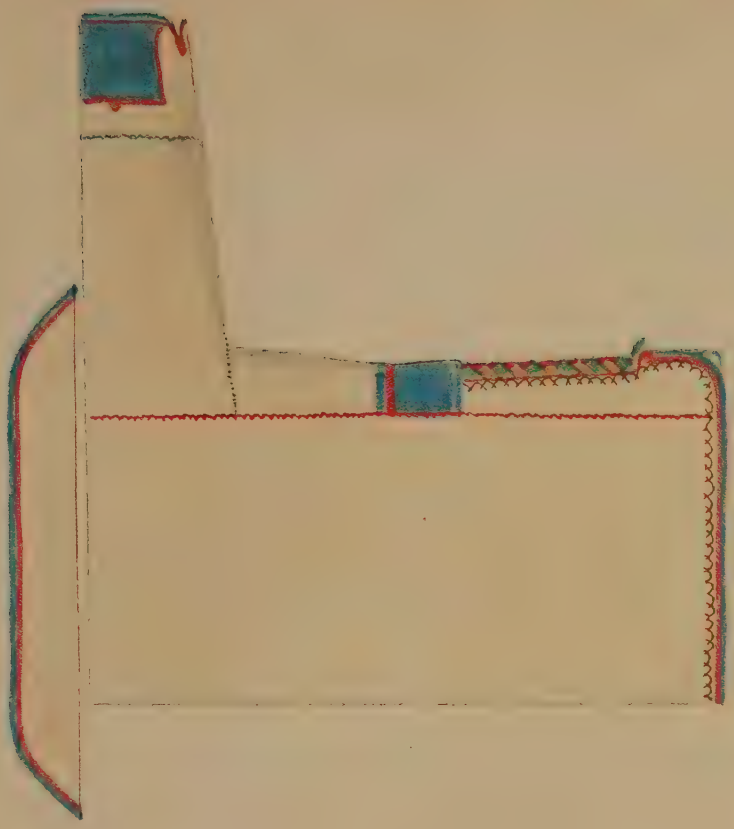


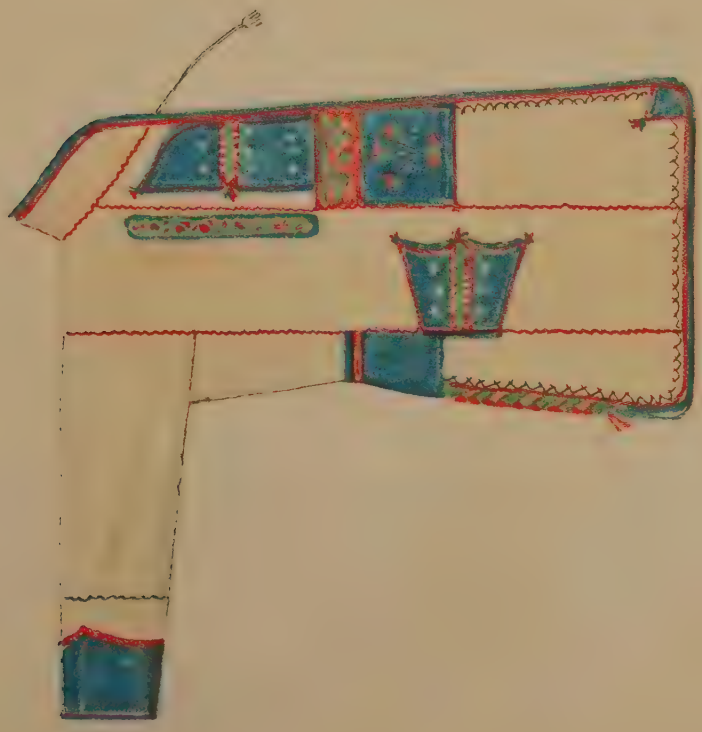


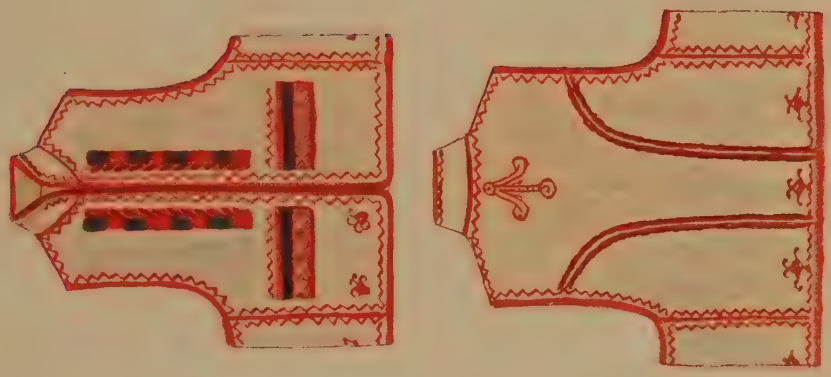












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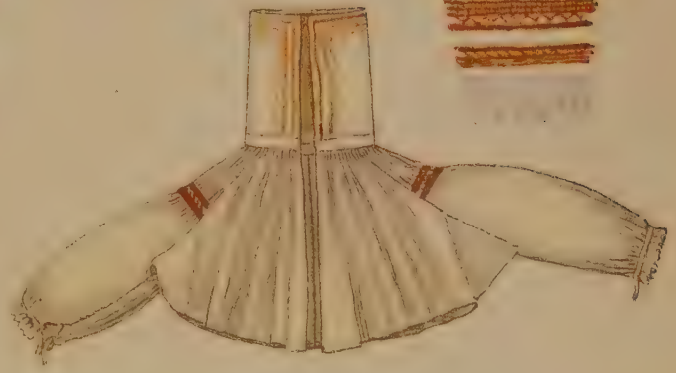

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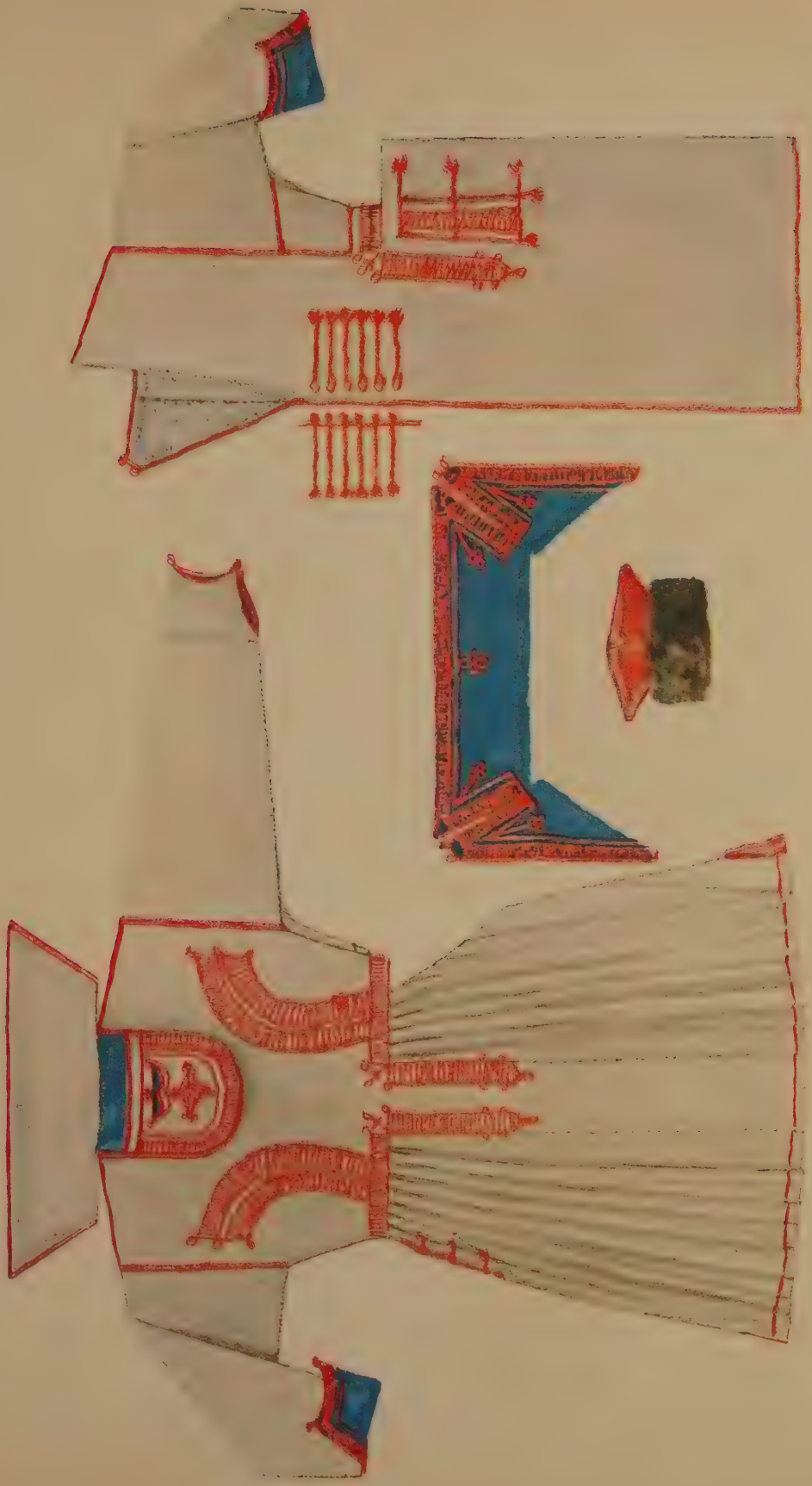

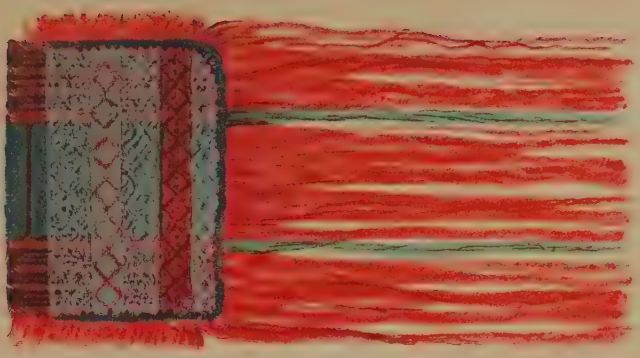

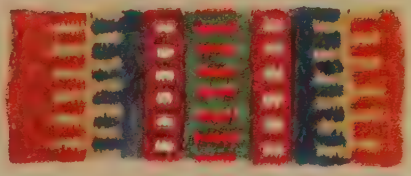

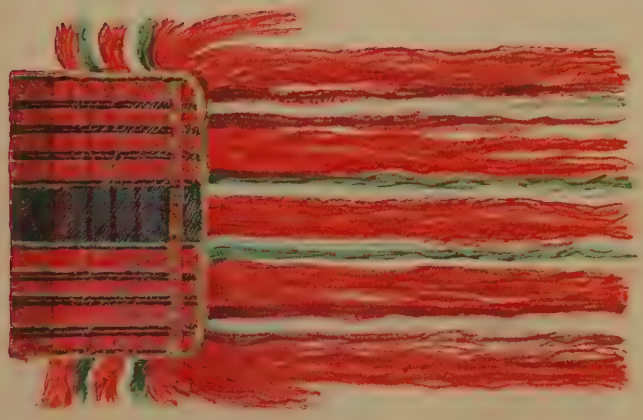

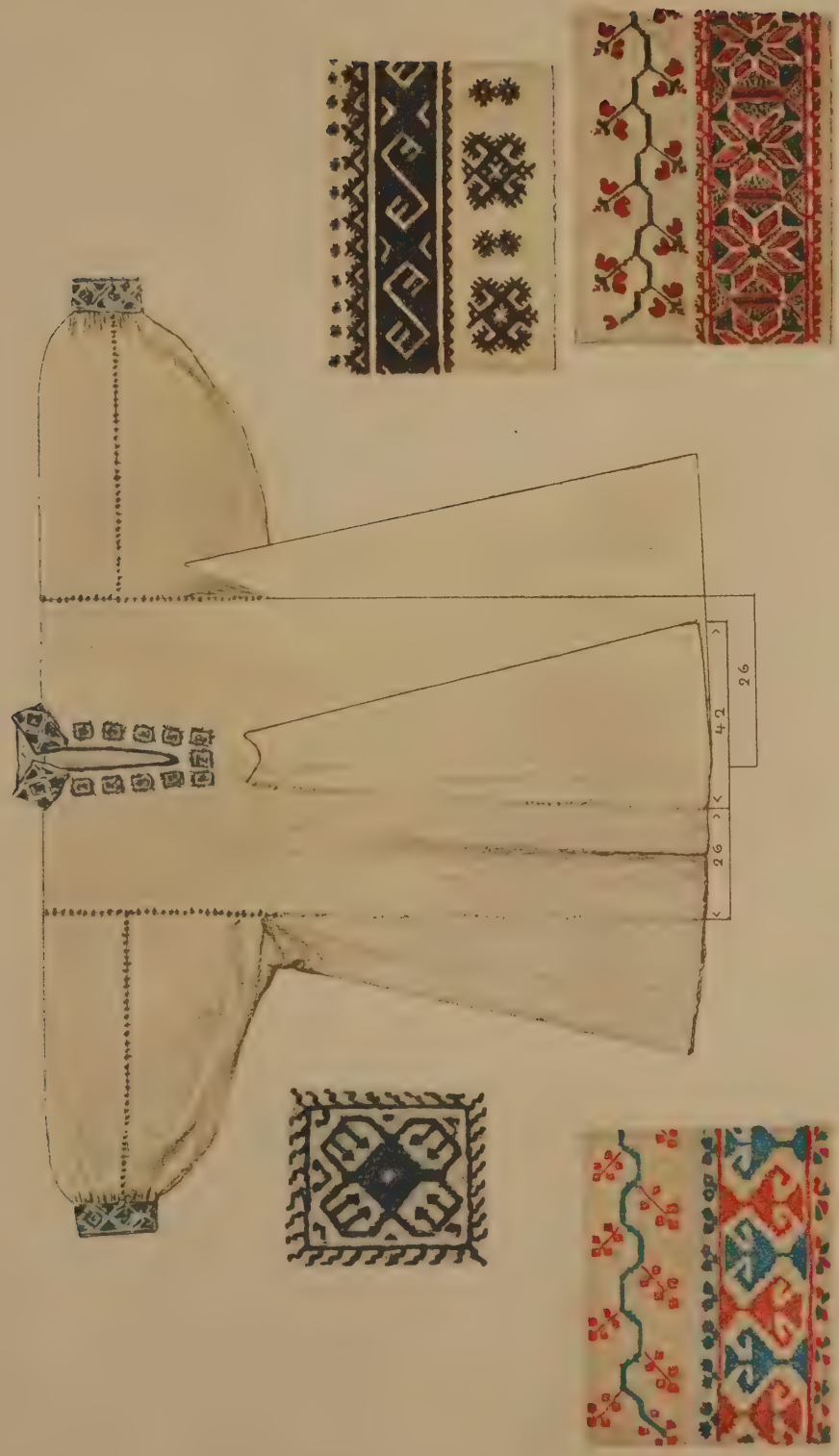
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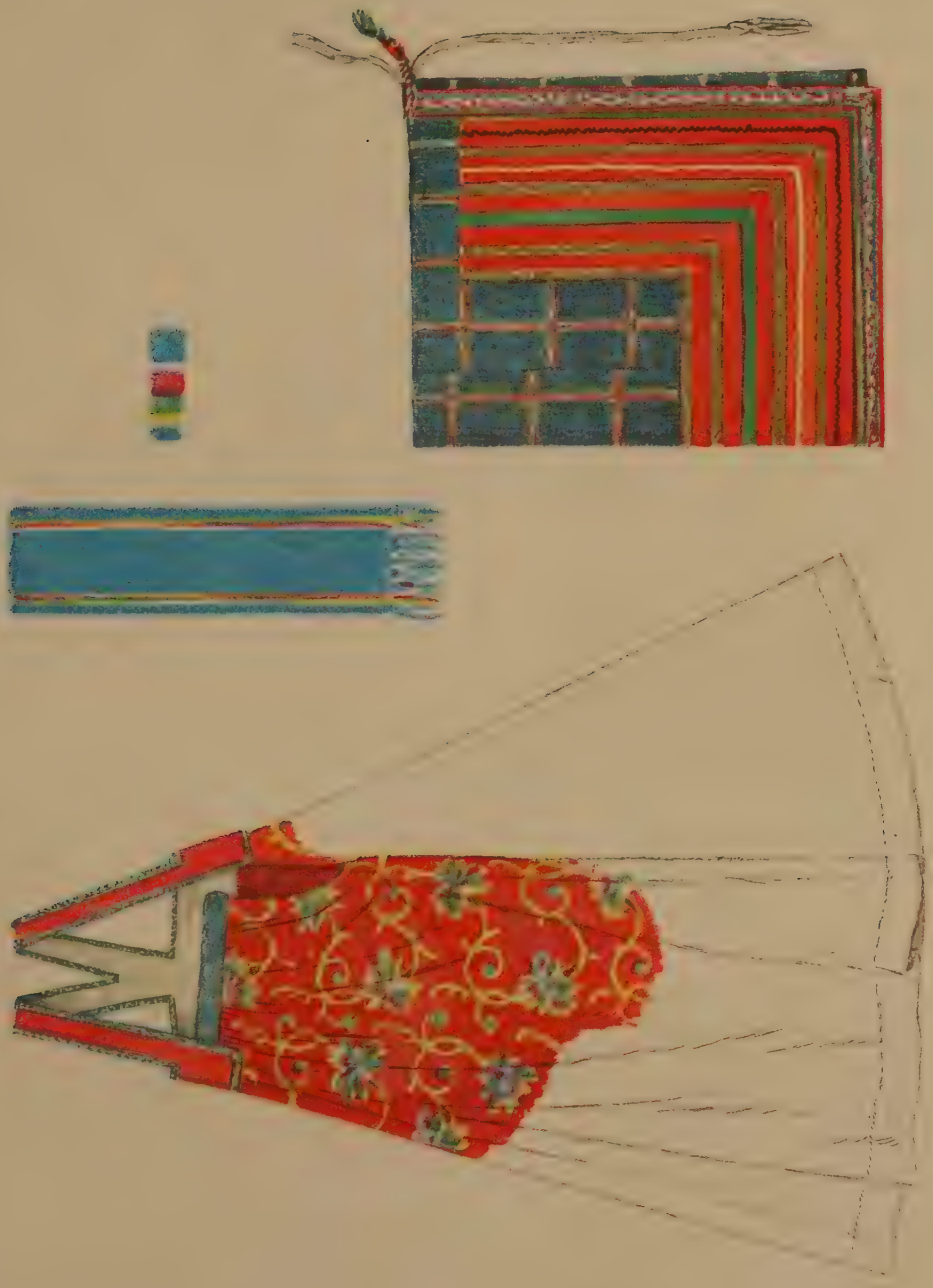

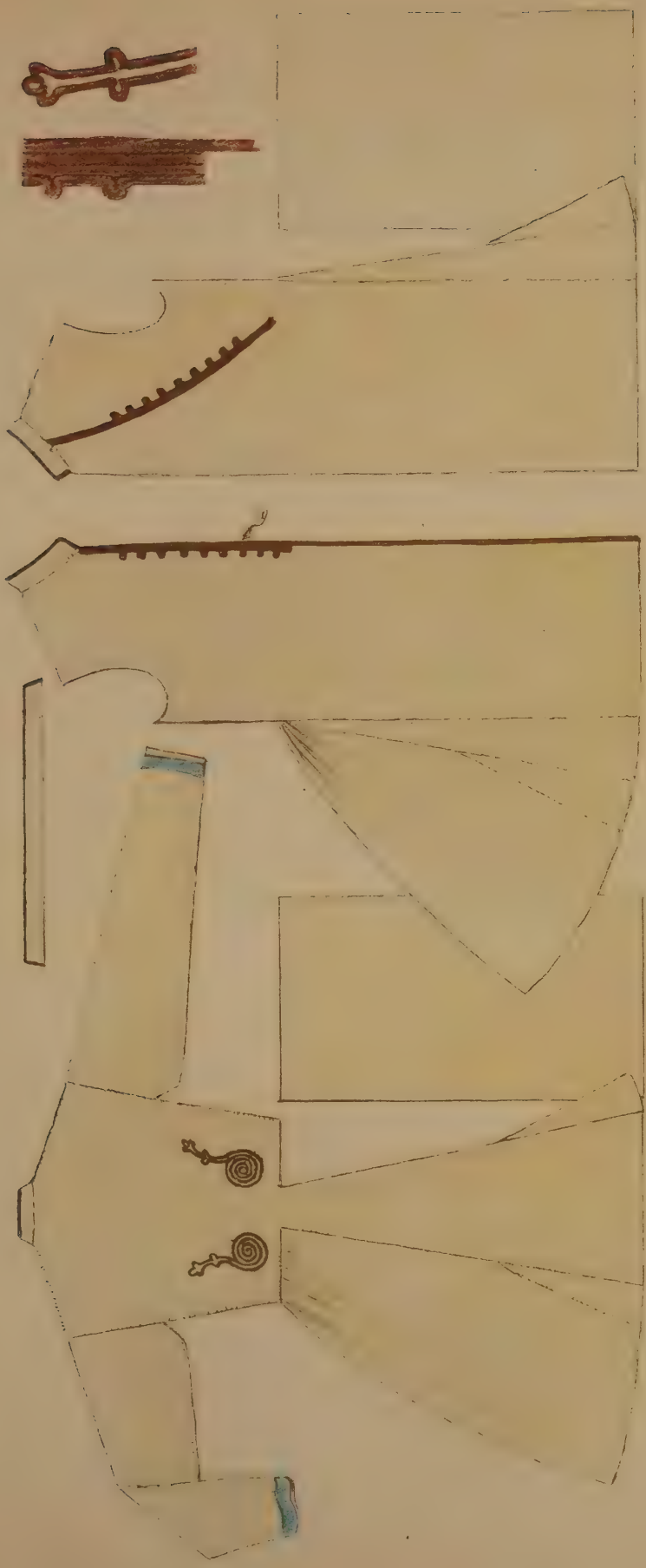

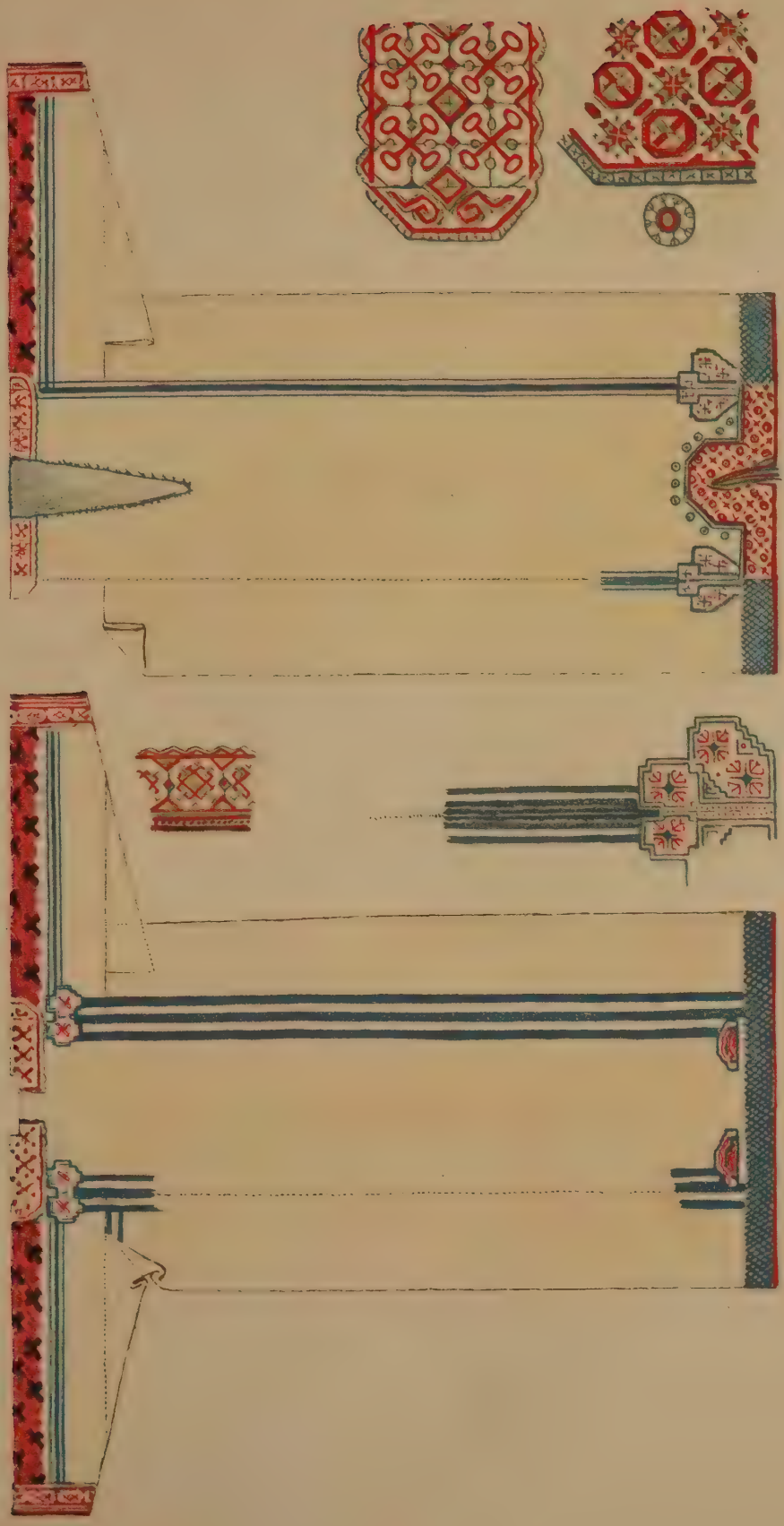

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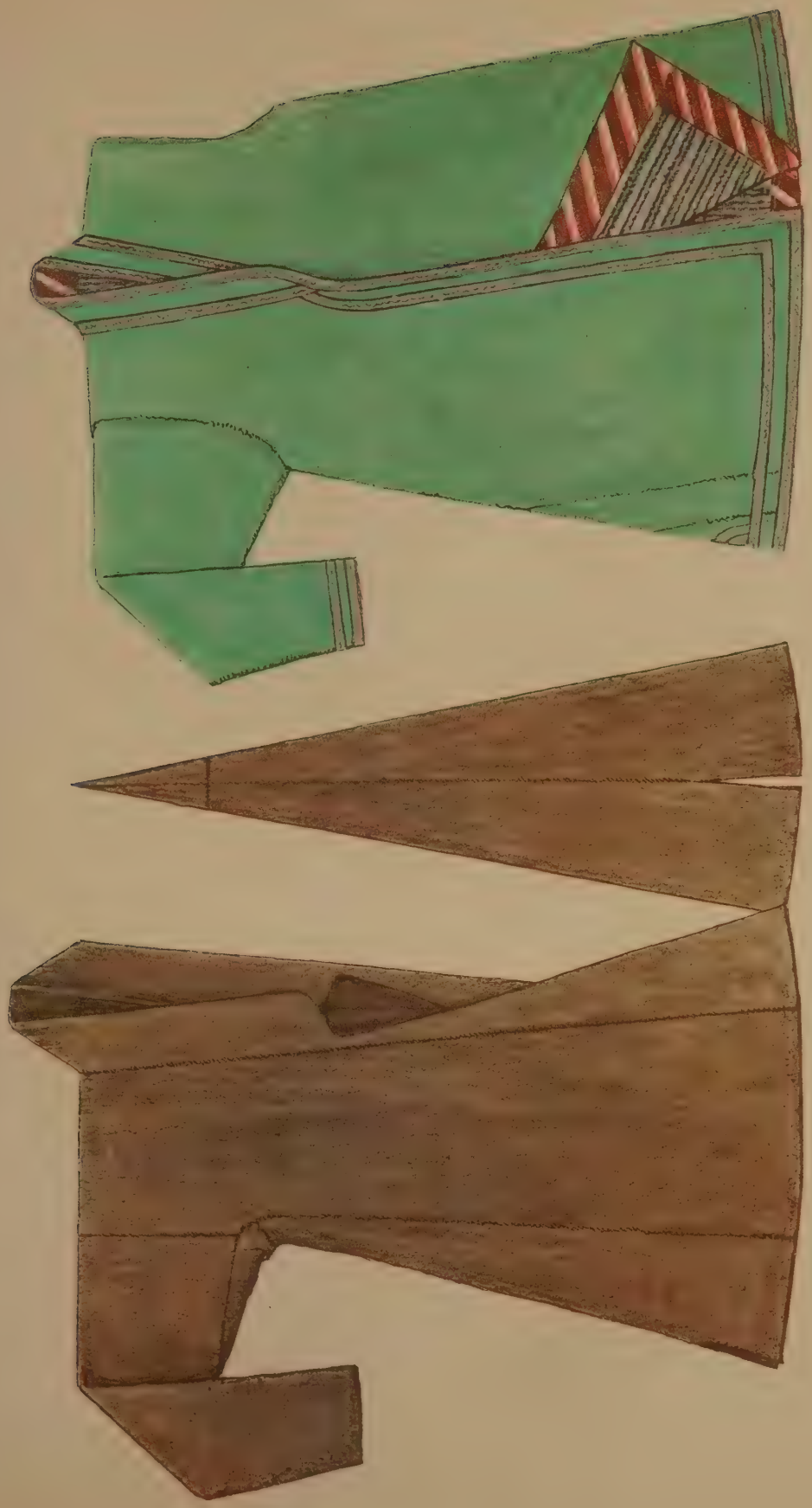

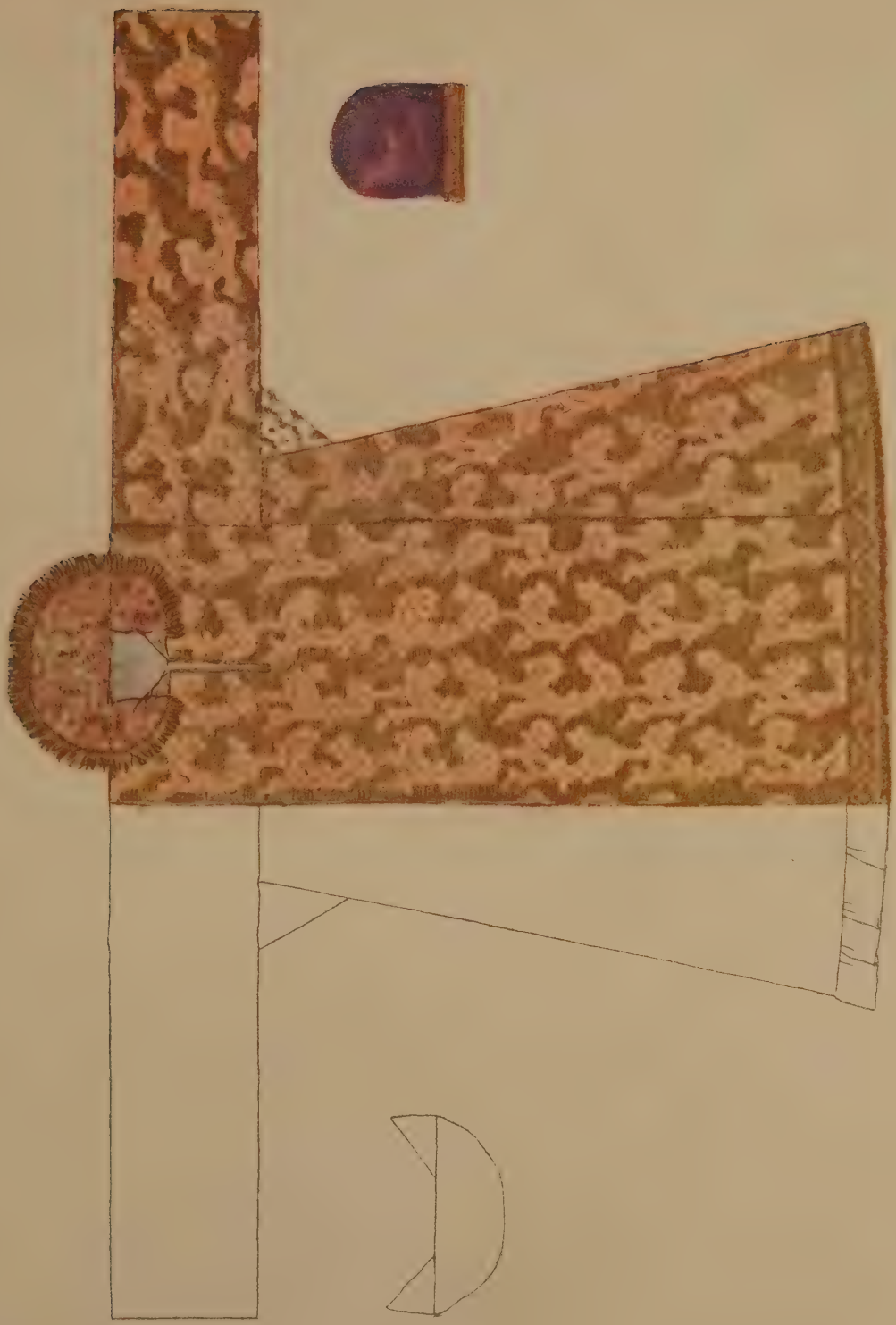

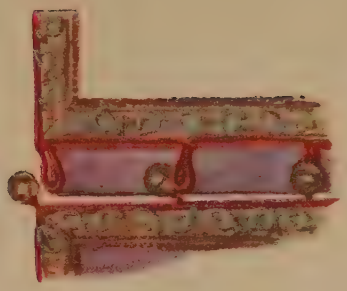

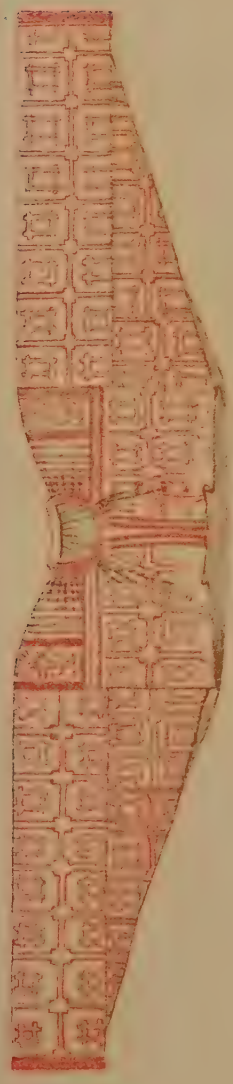

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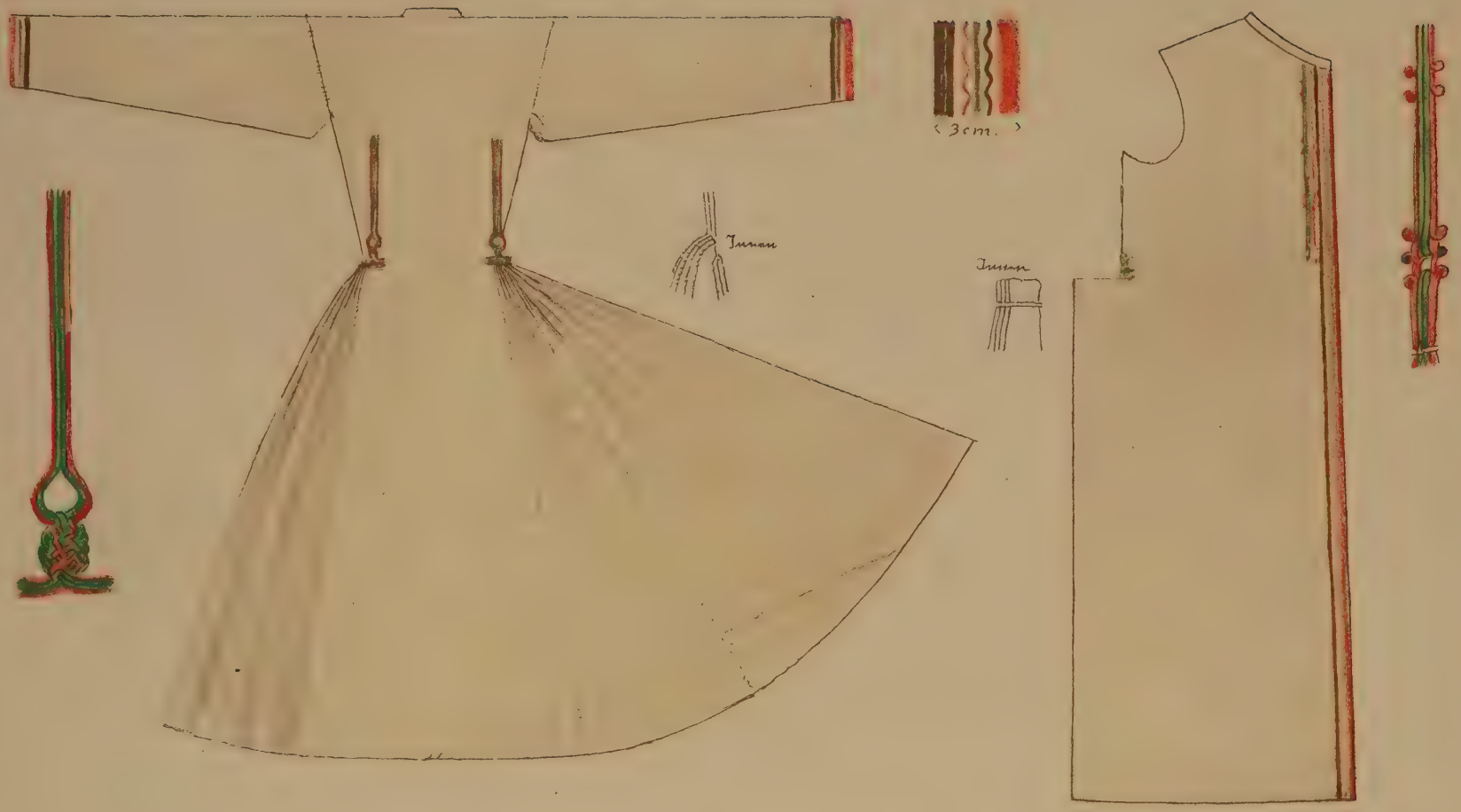
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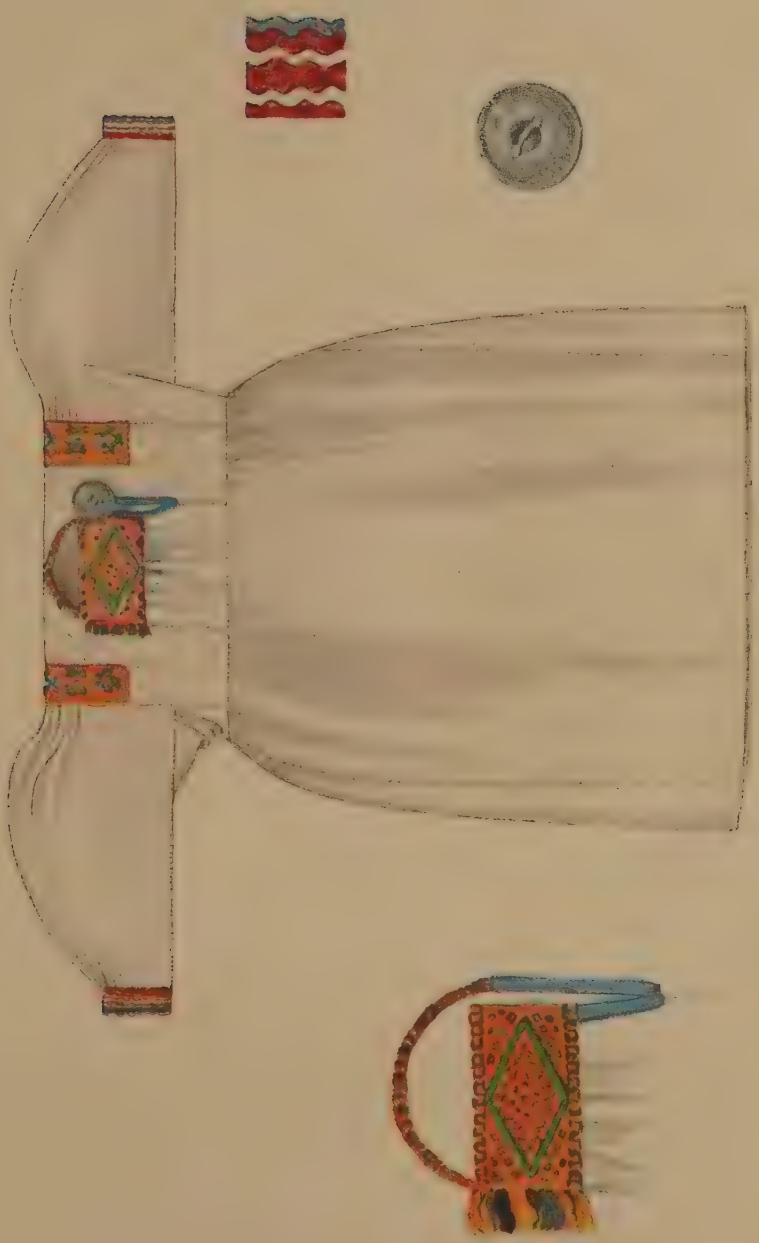

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